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ABSTRACT

The 14 articles in this journal issue provide suggestions for making language study interesting. Specific topics discussed in the articles include (1) metaphors, (2) expressing feelings, (3) grammar for speakers of nonstandard English dialects, (4) medical jargon, (5) grammar in the writing process, (6) the rhetoric of teacher comments, (7) slang, (8) Australian dialect, (9) diction and the Ten Commandments, (10) the modal development of preschoolers, (11) linguistic analysis, (12) nonverbal messages, and (13) the language of rejection slips. The journal also contains lesson plans for use in teaching poetry, alliteration, and the language of advertising. (FL)

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LANGUAGE ALL AROUND US

Arizona English Bulletin

Volume 23.....Number 2

February 1981

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The topics and deadlines for the 1981-1982 issues are as follows:

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FROM THE EDITOR

As I neared the end of my first year of teaching high school, I remember a number of interchanges like the following:

Student: Gee, we haven't had much English this year, have we?
Me: Of course we have. Did you think we were reading and writing Latin?
Student: Aw, you know what I mean.

I knew what they meant, all right. English, to them, was the study of grammar and usage; literature and writing were something else. Although we teachers know that English comprises (at least) literature, composition, and language, many of us probably think of language study as grammar and usage, learned for the purpose of developing a common vocabulary to discuss errors.

I believe we are cheating our students and ourselves if we restrict language study that narrowly. There are so many other interesting aspects of it that repay study. For instance, the study of names is a fascinating one, related to history, etymology, morphology, sociology, and religion, to name just a few. Rhetoric—often thought of as a way to organize essays—can be just as effectively studied in relation to bumper stickers or graffiti, for example. And what about the rhetoric of letters: advertising letters, soliciting letters, political propaganda, letters of complaint, letters of recommendation, friendly letters, rejection letters? The language of various social situations also provides material. Consider the diction used in doctor-patient talk, in parent-child talk, in teacher-student talk. The language of literature is another vein of ore. I have found, for instance, that linguistic analysis of a poem or prose sample aids understanding and makes me appreciate the writer's craft. Psycholinguistics, another provocative area of study, deals with such questions as how language shapes our thought (if it does) and how children learn language. I did a study of my own child's grammatical development over two or three years, writing down each new construction she used, and found it very revealing.

The essays here deal with some of these possibilities. I hope that reading them will give you ideas for many interesting and varied language lessons. One thing they show for certain is that language study does not have to be DULL.

This issue introduces a new feature—"Monday Morning," a selection of lesson plans, proven effective by those teachers who have used them. Readers are invited to submit their own best lessons on any relevant topic. (Please remember that we cannot publish copyright material without permission.)

Since the object of these lesson plans is to be useful to teachers, the authors of them grant permission for you to copy them if you wish. I want to thank these teachers and others whose plans will be published subsequently, members of the AETA Executive Board, for so graciously and so promptly sending their lessons and suggestions to initiate this section.

Margaret Fleming

LANGUAGE ALL AROUND US

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OUT OF THE FRYING PAN AND INTO THE HOT WATER: HOW TO MIX A METAPHOR FROM SCRATCH

Don and Alleen Nilsen

Don: Last January Alleen and I received a letter from Tommy Harper, an English teacher at Catalina High School, asking us to participate in the October Arizona English Teachers' Association convention.

Alleen: We were told that the theme for the conference would be "Cooking with the English Language," so we tried to figure out what we could cook up for such an event. We decided that one of the most useful receipes for English teachers would be the one for making a really good metaphor.

Don: We thought we could give you some ideas about how to tell a well-prepared metaphor from one which is poorly prepared, for a well done metaphor is unfortunately all too rare.

Alleen: We'll spend some time talking about some canned metaphors (also called dead metaphors cause that's the only way you can get them into the can).

Don: And we'll talk about fresh metaphors like the Bashas' slogan "Our tomatoes should have their faces slapped."

Alleen: And we'll even talk about some exotic metaphors created by metaphor gourmets from other countries. This will be our Hungarian Goulash section.

Don: And exactly at that point when any sensible scholars would climax and conclude their presentation, we will instead jump out of the frying pan and into the hot water by telling how to mix a metaphor from scratch.

Alleen: First let us consider the ingredients and the nutritional value of the canned metaphor.

Don: Last Saturday when Alleen went shopping she bought some lettuce, some macaroni, some beans, some corn, and then when she got home she made some sandwiches out of some bread.

Alleen: Well that sums it up. But suppose we wanted a more complete description of this event. We want to be more exact than saying she bought some lettuce and some macaroni. We could be metaphorically precise by saying she bought a <u>head</u> of lettuce, a box of <u>elbow</u> macaroni, a bag of <u>kidney</u> beans, six <u>ears</u> of corn, and later she made <u>finger</u> sandwiches out of the <u>heels</u> of some loaves of bread.

Don L. F. Nilsen is in the Department of English at Arizona State University. Alleen Pace Nilsen is in the Department of Educational Technology and Library Science at Arizona State University. This paper was originally read at the AETA convention in Tucson, Oct. 6, 1979.

Don: Well, I'll buy the head of lettuce and the elbow macaroni as legitimate metaphors. But many scholars feel that an ear of corn and an ear on a human head are not etymologically related. Do you still want to say that an ear of corn is a canned metaphor?

Alleen: One of the important reasons that our minds can deal with so many different concepts is that our vocabulary is limited and each word has multiple functions. Not only does the word dog have to function for an extremely large range of animals differing in size, shape and "personality" as much as Pekingese, Dachshund, Greyhound, St. Bernard, and Terrier, but in addition there is dogfish, sun dog, prairie dog, dog-eared book, dog-eat-dog, dogface (soldier), dogfight (between airplanes), doghouse, dogleg, dogpaddle, raining cats and dogs, dog tooth patterns, dogwood, (which you can identify by its bark) and even hot dog (which should perhaps more appropriately be called hot dachshund, for this is the only kind of dog it resembles). And I've not even considered such derivatives as pup tent, puppy love, and hush puppies. All of the dog and puppy metaphors have certain semantic features in common with real dogs and puppies. That helps us remember them. In a similar manner, an ear sticks out from the side of a head in the same way that an ear of corn sticks out from the stalk, and this is a fact whether they are etmologically related or not.

Don: Oh well, I guess what I said just went in one ear and out the other. But perhaps I'm being a little corny. Anyway, are metaphors really as common as you're suggesting they are?

Alleen: Well, let's see if they are. Think of an activity song.

Don: OK. Head, shoulders, knees, and toes
Eyes, ears, mouth, and nose.

Alleen: A head line, shoulders of a road, knees of trousers, toes of shoes, eyes of a potato, ears of corn, mouth of a river, and nose of a rocket.

Don: Let's try something else. I have some friends named Jack, Terry, Melba, Scotty, Tom, Bobby, Teddy, Tommy, and Billy. You certainly couldn't make metaphors out of my friends' names.

Alleen: Well let's see, there's a Jack knife, Tommy gun, Bobby pin, Teddy bear, Billy goat, Melba toast, Terry towel, Scotty dog, and Tom cat.

Don: Well, how are you at weather metaphors?

Alleen: John was in a fog during his whirlwind tour because his wife caught cold at a baby shower.

Don: I suppose there are rather common sources of dead metaphors besides body parts, animals, names, and weather.

Alleen: Well there are plant metaphors.

Don: Like light bulbs, branch libraries, and sticks of gum.

Alleen: And religious metaphors.

Don: Like deviled eggs and angel food cake.

Alleen: And language metaphors.

Don: Like T-bone steaks, U-turns, and V-8 juice.

Alleen: And geometric metaphors.

Don: Like on the level and square meal.

Alleen: And there are lots of food metaphors.

Don: Like the upper crust and cheesecake.

Alleen: And there are even food-utensil metaphors.

Don: Oh really?

Alleen: Yes, like license plates, forks in the road, flying saucers, the big dipper, and the Rose bowl.

Don: Suppose we consider organizing metaphors some way other than by the source.

Alleen: They could also be organized by what the have in common: such as color.

Don: peach, or violet

Alleen: or shape

Don: swallowtail coat

Alleen: or type of activity

Don: to kid around

Alleen: or position

Don: Foothills

Alleen: or speed

Don: a snail's pace

Alleen: There are also dead similes. Pretty...

Don: as a picture,

Alleen: dumb...

Don: as a doornail,

Alleen: high...

Don: as a kite,

Alleen: cool...

Don: as a cucumber.

Alleen: There are also idioms in the language which have a figurative or metaphorical sense as well as a literal sense.

Don: And it's possible to play the metaphorical sense against the literal sense: I could have been a trapeze artist,

Alleen: but I couldn't get the hang of it.

Don: I could have been a bowler,

Alleen: but it just wasn't up my alley.

Don: I could have been a plumber,

Alleen: but that was just a pipe dream.

Don: Did I detect some groans coming from the audience? If so, this was your reaction to being tricked. In normal language use we try to figure out whether an expression is being used literally or figuratively, and once we have decided this we are able to give the expression its correct (either literal or figurative) interpretation.

Alleen: But with the pun, <u>both</u> meanings are intended simultaneously. And since only the language producer (speaker or writer) knows which of the many possible metaphorical meanings is intended, only he or she is in command of the pun. The audience groans in protest because the speaker has violated the rules of normal non-ambiguous language usage.

Don: In a way, the pun plays on the relationship between a dead metaphor and a live metaphor. Dead metaphors are part of language. They are used for common reference and common description. Because they have the function of description or reference, and because they are used over and over in this function, they are like other common words in the language; their meanings must be generally known. There is therefore nothing wrong with a dead metaphor if it is trite and cliched. In fact such qualities improve its effectiveness.

Alleen: Live metaphors on the other hand must be fresh and original to be effective. "I have seen old ships sail like swans asleep" does a great deal more to the soul than merely refer or describe.

Don: But sometimes live metaphors can become dead metaphors. Because of the popularity of quotes from the Bible, such metaphors become dead and are therefore more often used for reference than for emotional effect.

Alleen: "A land flowing with milk and honey," "the apple of his eye," and "a thorn in the side" are just three examples.

Don: We must constantly be aware of when we are using metaphors and when we are not.

Alleen: In a Newsweek article (May 6, 1968), one State Department official is quoted as having said that the U.S. bombing pressure in Vietnam "should be mainly violins, but with periodic touches of brass."

Don: Implied meaning: Good wars, like good music, should be pleasant emotional experiences.

Alleen: The metaphorical process is univesal. All languages have interesting metaphors.

Don: Spanish tables not only have legs, but when one is broken, it is said to be crippled.

Alleen: In French a head of lettuce is called a foot of lettuce.

Don: In Korean an important person is called an egg yolk.

Alleen: In Russian a handkerchief is called a nose shawl.

Don: In Dari, the language of Afghanistan, a walnut is called four brains.

Alleen: When cars were introduced into Apache culture, they borrowed body parts terms to be used also to describe the parts of a car. The front bumper is called the chin, the head lights are eyes, the fender is called a shoulder, and the hood is called a nose. Even different dialects have different metaphors. British English calls the hood of a car the bonnet and the trunk of a car the boot.

Don: Should the metal thing covering a motor be referred to as a lid? as a hood? as a bonnet? as a nose? Each of these metaphors is equally appropriate.

Alleen: Because there are many different appropriate metaphors for each concept, it is not especially unusual to see a mixed metaphor.

Don: "Keyed up executives travel on their stomachs."

Alleen: Flame Glo says "taste like a peach and drive him bananas."

Don: The Jaguar is nobody's pussycat.

Alleen: Chauncey's: where early birds and night owls feather the same nest.

Don: Top Banana: plumper, prettier, sweeter, richer, tastier. The Sunkist navel.

Alleen: This last one was an ad for oranges, not for belly-button sun-tan oil.

Don: On the other hand, Falstaff embodies the lighter side of the coin.

Alleen: Ever been to a necktie party at Pinnacle Peak Patio?

Don: They bring this mixed metaphor full cycle by chopping off your necktie at a real party.

Alleen: Snoopy the dog is shown in a Peanuts cartoon typing on his typewriter.

Don: "The curtain of night enveloped the fleeing lovers."

Alleen: "Though fiery trails had threatened, oceans of longing had kept them together."

Don: "Now a new icicle of terror stabbed at the embroidery of their existence."

Alleen: Then Snoopy sits back, smiles, and says "Joe Metaphor."

Don: Metaphors vary in their effectiveness.

Alleen: E. E. Cummings wrote "Nobody, not even the rain, has such small hands."

Don: One of Edward Anthony's students of English as a foreign language wrote, "The hand that rocked the cradle has kicked the bucket."

Alleen: To me this was the cream of the crop.

Don: You may not agree that we have been "Cooking with the English Language,"

Alleen: but we've tried to give you a potpourri of metaphors. Some were spicy, a few may even have been salty. Others were fishy, corny, or just nutty. But we tried to get to the meat of the issue by trimming off all the excess fat. We hope you have gotten a honey of a peachy cracker-jack idea. And that you will preserve it in your memory. Maybe we've given you some food for thought that you can swallow or stomach. Perhaps you will even be able to digest it.

AN EMOTIONAL LEXICON: WORDS FOR FEELINGS

Bruce T. Petersen

A student in one of my writing classes recently came to me apprehensive about an assignment. I had asked the class to describe in a freewrite a significant childhood experience emphasizing their feelings about the event.(1) The student told me she couldn't seem to complete the assignment. Since this is a common complaint among freshman, I simply asked her to try to describe the event by telling the truth about how she felt. "But that's the problem," she replied. "I know how I feel, I mean I feel how I felt, but I can't say it." I found on investigation that most of the class expressed, either overtly or implicitly in their work, the same problem. They knew how they felt, but they couldn't find the words to say it. They didn't have the vocabulary to communicate their feelings.

When I later asked a colleague whether he had encountered this problem in his classes he shrugged and told me, "They know anger, love, hate, evil, and boring. That's about all you can expect." I suggested that perhaps their lack of vocabulary would inhibit their writing, that their meager lexicon would lead to either trivial content or content so charged with emotion as to be unmanageable. Again my friend shrugged: "It's the act of writing that's important to basic writers. Content will come." I'm not sure content will come, and I am concerned, in particular, about the thought content which remains inarticulate in these students. In this essay I offer a response to the implicit questions of both my apprehensive pupil and my self-assured colleague. In my classes I now give students a list of words for feelings: a "feelings chart." The use of the feelings chart gives students a chance to communicate immediately private content, to increase their enjoyment of writing, and to improve the clarity of their writing.(2)

I find that many freshman writers suffer from lack of vocabulary and find difficulty in telling more than just a small part of their own truth in a way understood by readers.(3) These students' lack of precise language greatly limits their ability to tell about their feelings.

For example, students applying for a place in Indiana University's Affirmative Action Program, the Groups Program, write an essay entitled, "X Makes Me Mad." In practice the essay serves to assess a student's writing skills, but I use the essays, in this particular case, to indicate the inability of many prospective pupils in placing any significant meaning on the word mad (a number of students perceptively pointed out the inappropriate use of the term). The essays on the whole failed to produce responses which could reasonably have made anyone truly angry. Students would be "mad if I flunk this test for not getting the required two pages;" or they are "mad when people tease" them, or the "T.V. is on the other station." One student was mad when "people lying their money down on the counter at a check-out counter," and another was mad at "evil people that don't talk to you when they right behind in line." One female writer un-wittingly emphasized the general lack of specificity when she wrote that "everyone is angry at one time or another and for some reason, be it

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little or small." The responses failed to be either accuracte descriptions of feelings or convincing to the reader because they ran from the serious to the "little or small" without being so labelled. Many essays could have been better entitled, "X Makes Me Slightly Grouchy," or "X Makes Me Anxious."

The test situation and the phrasing of the topic no doubt precluded honest responses from most students. Later attempts by these same students to generate substantive reactions to past experiences proved just as fruitless, however. Students found "significant" their emotions about learning to wear seat belts and using hairnets while cooking hamburgers. Others attempted to describe important emotional events, such as the death of a grandparent, or a divorce, but they lacked any but the most general terminology to describe their feelings.

Ken Macrorie urges teachers and students of writing to tell the truth in their writing; indeed, he makes honest revelation the central focus of the writing process:

> This is the first requirement for good writing: truth; not the truth . . . but some kind of truth—a connection between things written about, the words used in the writing, and the author's experience in a world she knows well—whether in fact or dream or imagination.(4)

The difficulty with this otherwise admirable program for writing, especially among basic writing students, comes from pupils' frequent inability to make meaningful connections between their "experience in a world they know well" and the language required to express their experience to others. Writing about feelings and speaking about feelings is far from an easy or automatic task as any psychiatrist or psychological counselor could attest. I still endorse strongly Macrorie's goal. The value of learning to speak and write about feelings stems, in part, from the immediacy of affective content and from the inherent physiological responses underlying emotions.

The fact that a student experiences the physiological responses to an experience does not guarantee her ability to report her affect with the specificity which will make her understood by readers. Lack of appropriate and precise vocabulary hinders the student's growth in the academic world because it virtually locks her out of the heuristic potentialities of her own mind. Teaching students to articulate feelings with precise language is, it seems to me, one of the major values of personal writing. We need to teach students to understand how effective and varied vocabulary promotes new capacities for thought, self-confidence, and communication. To argue that vocabulary study has this power seems perhaps presumptuous on one hand and simplistic on the other. Yet the power to say something well and to say it with a passionate belief in its truth arises originally from the ability of the individual to communicate inner feelings to others with exactness, clarity, and coherence.

Basic writing students are not alone in their struggle to make feelings articulate and coherent. Marriage counselors, psychologists, and psychiatrists meet every day with people in similar circumstances. John Gottman describes, in A Couple's Guide to Communication, a "feelings chart" which he developed in his work as a marriage counselor to help couples discover "what they are feeling" and to then communicate those feelings.(5) When an individual wants to express how he feels he looks at the

chart and chooses the word which best approximates his feelings. Clinical psychological research has shown that **most people know many words by sight but cannot always generate them.** In order to fully learn the meaning of any word as it relates to any feeling Gottman asks each person to associate the word with its correlative physiological signs—tightness of muscle groups, sweaty palms, headaches, tears, dryness of mouth, heightened pulse, etc. These responses are then recorded in a journal along with a record of what the person was thinking when he expressed each emotion. Gottman argues that through this process the individual learns to communicate how he feels.

I have adopted Gottman's feeling chart for use in the writing class. The list which follows labels feelings (although I believe the meaning of each word will be idiosyncratic for each individual learning the word). The list has offered my students a tool they can use immediately to enrich and clarify their own feelings and their descriptions of emotion in their writing.

I hand out the list in class and ask students to use it as they write in their journals about personal experiences and relationships. That is, when students write about an experience they refer to the list, then attempt to define for themselves the context of each feeling. Like the individual being counseled, students ask themselves what their bodies do when they feel a certain way. This information they include in their journals, just as they would record the context and definitions of more "academic" terminology. But here the context is themselves. If, as Mina Shaughnessy has argued, knowledge of academic lexicon in time will change students' thought-styles, then learning to recognize and use words which describe their own emotional states should help to immediately develop power in their personal writing. (6) Although these words are not yet part of a pupil's instantly retrievable vocabulary, particularly under the pressure of writing assignments and papers, they are words whose meanings she knows when she sees them, just as Gottman's couples know the words, but cannot immediately retrieve them. More significantly, the words have meaning which resides in the lives and relationships of the student. By using this method students come to participate in what teachers of writing have been urging them to do—to tell the truth, and to find their own voices.

Such an effort of definition immediately involves the student in the first task necessary for learning a word—understanding through context. Concomitantly, I find, students gain implicit information about the power of words to condense complex meanings. Students learn that meaning grows out of surroundings and that words are useful because they are shorthand for otherwise unwieldy experience or definition.

As a teacher at a technological university, I find that many students have never been asked to describe their feelings or to think about the language (that is, our language) which is used to communicate affect. My technical students enrich their responses to literature simply by discussing the language used in the feeling chart. These discussions raise issues of inter-subjective meaning and interpretation not commonly treated in their other course work in the sciences.

I find it useful to have students show their experience through detail as well as to tell it through new terminology. The pupil begins a freewrite with a definitive sentence: "I felt great frustration when I found out what my friend had done." This is connected to a detailed description of the remembered experience: her fists and teeth

A WRITER'S EMOTIONAL LEXICON

I feel . . . I felt . . . I will feel . . .

alone	ambitious	angry
anguished	anxious	ashamed
bubbly	busy	calm
comfortable	confident	content
crazy	curious	depressed
despondent	dumb	embarrassed
enthusiastic	excited	frightened
frustrated	glad	glorious
glowing	glum	grouchy
happy	harrassed	hurt
incompetent	interested	invulnerable
joyful	listless	loving
mean	melancholy	naked
nervous	open	peaceful
put-down	queasy	quiet
relaxed	ruthless	sad
secure	seductive	sexy
shaky	shy	silly
sorry	strong	tense
thrilled	timid	tired
titillated	trapped	turned-on
useless	vigorous	warm
weak	wild	willing
witty	youthful	

were clenched, her stomach tight when she confronted a friend who had reported her delinquency to an authority figure; she experienced tension between her friendship and her sudden rage; she wanted to slap her friend's face, but she couldn't bring herself to do it; she felt a mixture of anger and helplessness. The time will come when knowledge of both what frustration is and what words describe it will enrich a paper, a conversation, or an analysis of a problem. The knowledge of the word, and of her private associations with the word, opens up a complex of possibilities for the writer in terms of choice, clarification, and condensation, which would not have been possible without the word. The knowledge also offers the student a new power of summary and aids in moving the student's personal or expressive writing into narrative and expository modes. Students respond to a piece of literature by following a similar procedure. They produce a response statement which describes their feelings about a passage and then analyze those responses by developing through writing their personal associations to the passage or work. (7)

Description without precise vocabulary is of little value. First because my experience with students' writing over the last seven years tells me there will be little meaningful description without the vocabulary, and second because I have found that use of the words comes to supply the affect when words are truly learned. David Bleich demonstrates this in his discussion of affects and associations in his book Reading and Feelings, and he is able to discuss the issue precisely because the students whose papers he examines already possess words for feelings. (8)

Bleich asserts that learning writing and communication is not learning a skill. It is rather "a way of sharing thoughts and feelings with those one loves, likes, and respects. What is being taught is not communication, but something more ordinary and more interesting . . . telling the truth as best as one can, telling you the truth, or him or her, or oneself even." (9) In Edmund Rostand's Cyrano de Bergerac Christian, his hand on his heart, laments his lack of "words . . . to say what I have here!" Cyrano knew that to possess the words opens up a world of depth and height ineffable to the inarticulate even if they live in it. Writing expresses our unique selves while it also forces us constantly to discover more about the self. Michael Polanyi argues in his epistemological work Personal Knowledge that learning language is a "tacit, irreversible heuristic feat" which transforms our intellectual life in such a way as both to offer the learner a great "clarity and coherence" and to bring him into "closer touch with reality." (10) The more of himself the writer can communicate, the greater the richness and power of his writing. In order to tell the truth and to discover his voice the writer needs words for his feelings.

Notes:

1 For a complete explanation of freewriting see: Ken Macrorie, Telling Writing (Rochelle Park, N.J., Hayden, 1970), and Peter Elbow, Writing Without Teachers (London, Oxford University Press, 1973).

2 I am always sceptical of "cure-all" methods for creating change in the classroom or the student. I don't claim or believe giving students words for their feelings will automatically delight students with or commit students to writing. I only suggest that it will give them an opportunity to enrich their work if they want to do so.

3 For a full discussion of this aspect of the basic writer's work see Mina Shaughnessy, Errors and Expectations: A Guide for the Teacher of Basic Writing, (New York, Oxford University Press, 1977), Chapter 6, pp. 187-225.

4 Macrorie, p. 5

5 John Gottman, Cliff Notarius, Jonni Gonso, Howard Markman, A Couple's Guide to Communication (Champaign, Illinois, Research Press, 1975), p. 32.

6 Shaughnessy, p. 189

7 For a complete discussion of this method's theoretical foundation see David Bleich, Readings and Feelings: An Introduction to Subjective Criticism (Urbana, NCTE Publications, 1975).

8 Bleich, p. 11

9 David Bleich, "Motives and Truth in Classroom Communication," College Composition and Communication, 26 Dec. 1975, p. 378.

10 Michael Polanyi, Personal Knowledge: Towards a Post-Critical Philosophy (Chicago, Unversity of Chicago Press, 1958), p. 106.

RENATURING GRAMMAR FOR NONSTANDARD SPEAKERS

Lewis Meyers

Numerous studies confirm what we might have intuited, that teaching grammar does not teach writing. (1) Thinking otherwise is no doubt to scant the contextual reality of a literate enterprise necessarily greater than its descriptive rules. Yet, especially for speakers of nonstandard dialects—with whom I am chiefly concerned in this paper—though by no means only for them, grammar can hardly fail to become part of any basic writing course. For however much regional or cultural pronunciation and performance-oriented content mark nonstandard dialect, ultimately it is that dialect's grammar that distinguishes it from standard English. (2) And it is standard, the main written form of the language, that students are expected to produce. We must teach a replacement grammar, therefore; and we do, even though we may ceaselessly explain why we do.

Attempts to justify a curriculum are sometimes tedious; they are never without value. They constantly force us to reexamine the strategies we adopt for the classroom. In my case, I have been moved to try to restore a proper context for standard English grammar so that to teach it may indeed be to teach writing. This context, if it is to fill the gap in instruction that has made teaching grammar problematic in the first place, must, it seems to me, be one that integrates grammar with other aspects of writing to make it a single component in a mutually reinforcing system. Only such a system can body forth a universe of language use whose very necessariness may, in time, make the grammar it includes second nature for nonstandard speakers. And this must happen if the alienness a set of rules has for anyone who follows another set as the most ordinary thing in the world is to disappear.

But, given the chilling abstraction language as a formal subject is for so many learners, a new universe will fail to compel them unless its planets swim into focus: classroom writing situations must be so concrete as to be practically visible. This injunction is one that I take literally. I have, for some time now, used uncaptioned cartoon drawings as the chief organizing materials of the courses in basic writing that I teach. In what follows, I wish to exemplify the general strategy that incorporates these materials by describing one use I make of them.

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Between the active and passive voice of verbs on the one hand, and comparison/contrast as a means of development on the other, a link is obvious: difference is the case with the first and a topic of the second. To join these elements of grammar and rhetoric within a single unit of instruction, I typically assign students a drawing that depicts two characters behaving differently in the same physical or mental place. One character definitely is acting; the other just as definitely is being

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acted upon. The major steps students are to take in writing are first to describe the drawing, discovering the opposed voices of verbs in the process, and then to compare and/or contrast the implied personalities of the two characters as types of people existing in the world. Classification of this sort is a fairly accustomed conceptual task that stands in addition to those of grammar and rhetoric.

The drawing which I have used most recently for this purpose is by the New Yorker artist, William Steig. (3) In this drawing, a man and a woman are present in the same room. The woman, buxom in her gaily flowered dress, stands at an open window, expanding her lungs as she breathes in fresh air and beams out at the brightly shining sun. Twisted in an armchair behind her is her friend. He is hirsute, sullen, crumpled. He is also the victim of his own personal weather, as indicated by a small black cloud--a violent smear throught which a dull sun (or light bulb) peeps out—settled almost on top of his head. The differences between the pair should be immediately evident to any viewer.

The initial tasks in the project are pre-writing ones. Since most of these are common to all visual instruction, it might be useful to outline them here. Perceptions frequently differ; therefore, teachers using visual materials probably should first have students say what they see. The accord the class reaches at once, or after discussion, can establish a friendly and cooperative atmosphere in the classroom right from the beginning. It also marks an objective starting-point that is not only heartening for learners but helpful to their instructors. It makes a given class responsible for the same task and to each other—a mutuality less certain when starting from a written text with the assumption that speakers of nonstandard dialects can read it without great difficulty.

I begin, therefore, by asking students to list the details in the drawing. These I put on the blackboard in twin columns, one for the pictured woman and one for the man. Such a division encourages students, in the introductory paragraph they are about to write, to describe one character at a time. The order thus achieved, I explain, helps clarify the image for an audience that does not have access to the drawing. This idea, of the seeing-eye writer, is an object lesson applicable to any writing task but most apparent, perhaps, in reference to visuals.

In directing the students to write a descriptive paragraph, I ask them to note differences between the two characters in the drawing but to refrain from drawing attention to these differences. Thus holding back reduces the number of writing problems to solve all at once. It also allows the class to focus wholly on a task in grammar that prepares for its rhetorically analogous one in the very act of being prepared by it.

Each student starts by producing one sentence describing the man and one sentence describing the woman. I then ask various members of the class to read aloud what they have written, and I put on the board samples of the active voice, though without designating them as such. I ask who, the man or the woman, is the more lively, the more active and vigorous of the two, and who the more passive. When the expected answer comes, I inform the class that though we are not announcing this distinction in the first paragraph of the essay, it can be implied by a verb used one way to show the woman or any subject being acted upon. These are the voices of verbs, I point out, and voice is choice.

If a sentence I have put on the board reads "A dark cloud surrounds the man's head," it matches the shared perception of the class when I go ahead and produce the syntactical equivalent of the man's passivity by turning the sentence into "The man's head is surrounded by a cloud." By then asking the class what changes have taken place between the two versions, I am able to elicit the characteristics of the passive transform: the reversed positions of original grammatical subject and object, the use of a prepositional phrase to close the sentence (a zero instance in a sentence such as "His legs are crossed"), and the presence of auxiliary verb and past participle. This construction is familiar to students, though up to this point they usually have not realized how it was made. Now, modeling additional sentences on those under discussion, the class can proceed to use the passive vocie, or to write sentences in the active voice that they may then transform.

The most urgent need of nonstandard speakers is a morphological one: to tack the -ed ending onto regular verbs and to know irregular verb endings. Students must also be trained to introduce the past participle with a form of to be, or with have, has, or had together with been. We work on these until we get them down. The male character in Steig's drawing has remained the attractive figure for passive voice constructions in the present tense. He takes us further now as I change one sentence on the board to present perfect and then to past perfect. I ask the class to do the same with the sentences they have been working on. At this time, the present participle also comes into play if we associate the -ing ending signaling the active voice with Steig's lady.

I might go on now in class to mention how the removal of the final prepositional phrase (by a dark cloud) can obscure the real as opposed to the grammatical subject of the sentence, thus producing the "weak passive" (The man's head is surrounded). But correcting this fault has a low priority in remedial classes, and so I rarely emphasize it. Instead, I end this portion of the writing project by reminding students of the original differences perceived between the characters in the drawing and of how these differences can be indicated by the voice of verbs. I ask the students for next time (or in class, depending on our rate of progress) to write their introductory paragraph and to make sure that at least several sentences in it use the passive voice to describe the man. This is the students' new skill.

The remaining tasks in the project are conceptual and rhetorical ones. Taking as a model for the split between personalities that between active and passive voice (on the fulcum of the drawing, the students raise into prominence either grammar or rhetoric throughout the project), the class proceeds to establish types and to compare and/or contrast them. Before sketching an instructional approach to these steps, however, I should note that the lesser emphasis placed on them here is not meant to slight their importance. Rather, it is that their performance is implicit in the grammatical tasks arising from the drawing.

To enable the class to classify Steig's characters, I explain that we can evolve types from individuals only if the latter's particular characteristics are generally shared, and that in opposing one type to another we must be sure that the characteristics they have do not overlap. Because classification is a familiar activity to most students, and because it has just become a graphic one, I normally find I do not have to devote much time to preparation in this regard. I do, however, give students a list of questions as aids:

1. Though the man and woman are in one room together, they each have their own weather. What does this fact tell you about them as a couple?

2. What does the man's weather tell you about him personally? What does the woman's tell you about her?

3. Do the cut and design of their clothes differ enough to help you classify each type of person?

4. What do their actions, and the way they are sitting or standing, tell you about them as types?

The answers to these questions feed abstract classifications such as optimists vs. pessimists, "sunny" people vs. grouchy ones, and so on. A contrast (which is more likely than a comparison) follows naturally.

The original stimulus makes the formal requirements of the rhetorical lesson easy to grasp. The single category to which truly comparable items must belong is evident in that in the drawing both items are people. The closer tie that forces a contrast is the characters' presence in the same room. To supply the necessary basis for a contrast, personality has already become clear. But subtler bases are possible if we attend to the suggestive gestures and postures of the characters. Since these aspects of the rhetorical performance can be identified by the students and defined by the instructor in a relatively brief time and with comparatively little effort, the bulk of teaching time may be devoted to paragraph patterns within the body of the essay, and to evaluation and argument as conclusions to which comparison and contrast lead.

Throughout their work on this project, work that may extend for a week of classes, students are made constantly aware of the need to keep the original relationships between the characters in the drawing intact as a check on the development of thought. Specifically for the purpose, I request that students go on using active and passive voice verbs in the body of their essays. Doing so gives a fairly subtle cohesion to the essay as a whole by continuing the association of each voice of verbs, as if it were a musical theme, with its counterpart in personality type. More importantly, students must extend themselves by making morphological and other distinctions in more abstract and therefore more difficult contexts than those they created earlier. Lastly, students are never allowed to lose sight of the integrative aspect of grammar. It is what they should see and experience as a regulating principle of all effective writing.

Notes

[1]See Richard Braddock et al. Research in Written Composition (Champaign, Ill.: NCTE, 1963), pp. 37-38.

[2]Hardly alone among linguists addressing this issue, Ralph Fasold defines Black English Vernacular in particular on the basis of its syntactical relations. These, he points out, are relatively stable, whereas the lexicon changes more rapidly and therefore provides a less reliable method by which to identify a dialect. See Tense Marking in Black English (Arlington, VA: Center for Applied Linguistics, 1972).

[3]This drawing is reproduced from my book, Seeing Writing (NY: Harcourt Brace Jovanovich, 1980), p. 116.

YOU'VE COME A LONG WAY, NURSE!

Rosemary Stewart

Like all disciplines, the nursing profession has developed over the years its own esoteric jargon, its own system of communication that is essentially a mixture of Latinate terms, symbols, and popular psychology. Now in this second half of the twentieth century, being constantly urged to communicate, nurses have amenably compiled records of astonishing redundancy and peculiar phraseology. The hortatory commands to keep fuller records and the instinctive urge to oblige have produced writing that for the most part is meaningless, and that leaves much to be desired in syntax, capitalization, punctuation, and spelling.

Recently, the State Boards of Nursing (affectionately known as the Boards of Bitches) have fought to bring nursing out of the Dark Ages into the mainstream of medicine by requiring more and more education, more and more record-keeping, and less and less clinical experience in direct care. The new graduate usually comes from a four or five-year collegiate program based on the "analytical approach to problem-solving." She can roar up to work on her motor-bicycle, carrying her stethoscope in her backpack, and blithely set about solving some of the problems which have beset mankind since his beginnings.

Psychological terms fly about the nurses' desk like bees near a hive. Nobody seems to have self-doubt. No longer a hand-maiden for any physician, no matter how good-looking, the nurse is more likely to criticize his handling of a medical matter than to accept orders without comment. Medical students have been known to quail under the glance of the ICU (intensive-care-unit) head nurse.

And, as doctors are discovering, **intimidating jargon is a major method for keeping control of newly-won power.** Nursing records are no longer known as notes, notes that will be discarded before that chart goes to medical records. They bear the imposing title of POMR'S (the use of the genitive case here is a mere bagatelle, a speculation for students of the English language). The acronym stands for Problem-Oriented Medical Record, and it is defined as:

> a method of assembling patient data and structuring it according to patient problems, in order to provide a systematic framework for documenting patient status and care.

Can an admission note be written in the old style? For example, can it be phrased as:

> 21 year old w/f for TL. PSH 0 PMH hypertensive. Neg. heart, lungs, liver.

Absolutely not! One can see at least four problems here that must be documented in full. To continue writing in the old, terse way "quickly uncovers an

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individual's deficiency in information and assessment." On the other hand, "principle (sic) benefits of an Interdisciplinary Problem-Oriented System" are that it can:

a) enhance achievement of high quality care through a total team approach to resolving patient problems.

b) minimize extraneous chart forms and redundant recording of information thus lowering the total cost of health care delivery and making patient information more easily retrieved.

Still, the author of POMRS does note thoughtfully that her methodology "may be threatening to Allied Health Personnel who enter the main arena of recording their contributions to patient care." She does not, however, consider taming the lions of data. Perhaps she believes that requiring "the discipline of analytical thought" is as bracing as a struggle to the death.

Having battled the formidable POMRS with success or its counterpoint, the conscientious nurse must turn to compiling a PCN (patient-care-plan), developed for "each active problem . . . consisting of the following components: (Capitalization and punctuation are reproduced exactly as printed.)

Data Collection System and Analysis
General Physical Assessment
Problem List
a) Physical — Biological (i.e. Air, water, food, elimination rest. All the things you need to live)
b) Spiritual or Emotional
self worth, body image
c) Therapeutic
Diagnostic
Treatment
Self Care
Return to Community
d) Environmental
Safety
General Welfare
e) Cultural and Socio-Economic
Expected Outcomes
Health
Activity
Knowledge
(i.e. Patients able to demonstrate or verbalize what they know)
Deadlines for Attainment of Expected Outcomes
Date Problems is Inactive or Resolved for this Admission
Nursing Orders

The PCN must be written in SOAP style, which translates as Subjective findings, Objective findings, Assessment, and Plan-action.

Can there be anything left to enhance? Yes, the nurse must now turn to the Flow Sheet, defined as:

listing the paramenters on the patient's condition to be recorded at specified time intervals. The Flow Sheet can be used to document interrelated and changing variables thereby facilitating sound interpretations and decisions.

Once a lowly paper for recording such items as how well a patient ate, his intake and output, and his daily weight, the Flow Sheet, now a proper noun, screams its importance in capital letters.

It is possible that the proliferation of "scientific" data took place in an attempt to stop nurses from referring to patients as the appendectomy in bed four, or the gall-bladder in bed ten, but one sees that the linguistic tidal wave released by the cure is just as devastating.

Yet nurses try to placate the Boards by following the prescribed method of charting and still find time to start blood transfusions, monitor cardiac screens, help deliver babies, make beds, scrub tables, and hold someone's hand who is in pain or sorrow. On my data-based record they will go down under Assessment as the salt of the earth.

GRAMMAR IN THE WRITING PROCESS: THEORY AND PRACTICE

Nancy Lyman Huse

Theory

The relationship of grammar to writing is controversial among English teachers, much to the consternation of people outside the profession who assume that the grammar drills associated with English class were important, if not interesting, parts of their schooling. Those who were able students often insist that their skill at grammar has been invaluable in their learning to write, and even to think. The rest of the population (studies suggest that about 75% of all students did not master traditional school grammar as conventionally taught through the nineteen-fifties) (1) urges the teaching of "basics" (grammar) by the English teacher even though the classic American refrain "I never was any good at English" signals the existence of a problem in the teaching of the native language.

Linguists like Chomsky emphasize the intuitive mastery native speakers acquire over every structure in the language, and a half-century of classroom research indicates that grammar lessons cannot be linked with proficient writing in any demonstrable way. (2) Yet English teachers, aware of this scholarship, continue to teach grammar, by choice or mandate, and to search for ways that a knowledge of grammar can support effective writing. Like any complex issue, the grammar controversy may have no "right" answer, but its exristence demands attention from theorists and a commitment to a dynamic view of knowledge.

The notion that grammar study is related to writing in a helpful way goes back at least to the Greeks, whose search for rational understandings generated their analysis of written language. Thousands of years of philosophy, rhetoric, and pedagogy back up those who insist on the importance of grammar study, yet linking grammar to writing is not entirely rational. Like much of our tradition of grammar study, like many of Chomsky's own explanations, the conviction that grammar aids writing is to some degree an intuitive one. We English teachers like to think of ourselves as having one job to do, not the three or more implied in categories like Literature, Composition and Grammar. A holistic sense of "English" as being about a language in its many forms keeps us from thinking we must have three heads for our three hats. Holistic thinking includes the intuitive side of our consciousness, an essential means of making patterns (Gestalts) for interpreting the world. (3)

Beyond the influence of the past and the new status of intuition, another power supports our interest in grammar as an aid to writing: modern composition research. Although classroom studies do not indicate cause-effect relationships between the separate subjects of grammar and writing, **our new understanding of the composing process does offer a theoretical basis for linking grammar to writing.** I must insist, however, that I am not advocating that grammar continue to be taught INSTEAD of writing. Teachers who are assigned 100 or more students often turn to grammar

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because it can be scored objectively, protesting that they cannot possibly grade the numbers of papers which would result from even one writing assignment per week. One can hardly blame any teacher who attempts the possible (grammar) instead of the impossible (writing), but as we are learning about the composing process we are learning about ways to teach writing that are possible. I am going to present a way of teaching writing which capitalizes on the knowledge of grammar which teachers either choose to or are required to give their students. I hope it will be clear that I am concerned with the composing process, with creativity within a system of conventions, with the writing and reading of student work—not with "standards," "correctness," or any other labels which assume that we are monitors rather than enablers.

"Romanticism" and "Classicism" in Composition Theory

Literature—the lure which brought most of us into the profession—is cyclic. We understand that the seeming chaos of romanticism and the seeming orderliness of classicism are different approaches to the same reality. There is no going back; literature progressess. One era is affected by all previous eras—a classical period is shaped by a romantic one, and prepares a new romanticism even as it stresses form and continuity. Dividing lines like 1798 (Lyrical Ballads) help us to understand progression, but they are neither accuracte nor precise descriptions of change and complexity in language or art. Labels and dividing lines are useful, however, in discerning patterns in reality. In that spirit, I would like to make an analogy to the teaching of composition.

At the risk of being much too general, I will describe the first half of the twentieth century as a "classical" period—albeit a rather sterile one—in the teaching of writing. Drill in grammar, structured paragraphs, and "how to" articles rather than research and theorizing characterize this period, even though the NCTE, drawing from progressive theory, urged in 1929 and frequently thereafter that formal grammar be abondoned because no scientific evidence justified its being taught. (4) For the most part, expository writing classes depended on classical rhetoric as it had been adapted to the teaching of English when our profession was born in the nineteenth century. Although emphasis on the learner was an important part of literature teaching during the socially conscious thirties and forties, the teaching of writing in most schools seems to have concentrated on drill in facts and techniques, and the imitations of models. (5)

Many factors, including the work of linguists, philosophers, and literary critics—Noam Chomsky, Jerome Bruner, and Joel Spingarn, (6) to name a few—caused a shift toward a romantic, learner-centered view of language teaching, represented concretely for us by the Dartmouth Conference in 1966. The climate of this period officially submerged grammar. Despite resistance from many English teachers, the principles of natural language development, of creating a context of encouragement for the learner, and of inquiry-oriented classes have become the accepted criteria of the profession.

The theory and research of recent decades have reached classroom teachers via landmark titles such as Fader's Hooked on Books, Moffett's A Student-Centered Language Arts Curriculum, Wigginton's Foxfire, and Macrorie's Telling Writing. One of my assumptions is that these works have influenced the teaching of English, and will rightfully continue to do so. In shifting away from the expository model of teaching (lecture-notetaking format), however, toward an emphasis on interaction and concern

with the learning process, many English teachers have wished for the tidiness and expedition of the classical emphasis on models and authority. Trying to match cognitive theory with established ways of doing things has often resulted in fragmentation: literature is discussed, grammar is drilled, compositions are assigned and graded—one part of the English class is seen as interesting, one as boring, and the third as a way of evaluating the other two. It is characteristic of our profession that "what to teach, and in what order"—let alone how—is always a difficult question. As we learn more about language acquisition, however, and as we create new rhetorics and grammars to describe written language, we are seeing a convergence of the "classic" (modeling) approach and the "romantic" (expressive) approach to the teaching of English—and in particular to the teaching of writing.

Structure, Spontaneity, and the Writing Process

For perhaps the first time, composition theory is a serious concern of scholarship, and it is beginning to offer legitimate help to the classroom teacher. At present, we are seeing that teaching writing is an interaction of structure and spontaneity—of convention and expressive discourse, of grammar and invention. Rather than following Piaget's assumption that structures cannot be presented to a learner before it is obvious that given developmental stages have been reached, this blend of modeling and interaction depends on the work of Lev Vygotsky and Jerome Bruner. In Thought and Language, Vygotsky describes his observations of children in school and his conclusion that, by and large, instruction rightfully precedes development, offering support for modeling and authority in the learning of language skills. He insists, even, that "our analysis clearly showed the study of grammar to be of paramount importance for the mental development of the child."(7) For Vygotsky, the notion of "natural" language learning inherent in the interaction approach would be incomplete:

> Instruction has its own sequences and organization,
> it follows a curriculum and a time table, and its
> rules cannot be expected to coincide with the inner
> laws of the developmental processes it calls to life.(8)

The assumption that instruction "calls to life" developmental processes gives support to efforts teachers make, for example, to have students use more advanced syntax than they might produce in a first draft.

Jerome Bruner's notion of language learning suggests that a techer's interventions (questions, comments, providing of sequenced problems) are significant in helping students move from concrete observations and expressive comments ("talk" on paper, as in a journal) toward the powerful abstractions which are the basis of school subjects.(9) Like Vygotsky, Bruner assumes that a student needs planned instruction based not only on developmental stages, but also on the nature of the subject itself (in this case, written language). While all of this may seem quite obvious, the work of Vygotsky and Bruner offers a corrective to learning theory which stresses the central role of spontaneity in the language learning process, as if no specific guidance were possible once students have been given an environment generally rich in experience and trust.

The dual needs of structure and spontaneity in learning to write are exemplified in the vigorous work now being done to understand the composing process itself.

Process theory

Janet Emig's early study, The Composing Processes of Twelfth Graders (1971), with its attack on the "Fifty-Star Theme," the five-paragraph theme ubiquitously present in American schools, stipulates that teacher-centered presentations (lectures about how to write) do not constitute good composition teaching. Teachers who neither read good authors frequently (contemporary as well as classic) nor struggle with the process of writing can be blind to the real nature of composing. The focus of writing instruction, according to Emig and others who have since studied the writing process, should be on the writer's need to find, examine, formulate, and reformulate meaning to communicate to an audience. Such an approach contrasts vividly with the traditional method of teaching composition simply by specifying length, organization, style, and subject matter. Yet, for all its allowance for the intuitive and spontaneous aspects of learning to write, process theory provides an inherent structure to classroom practice because it suggests that writing has definable stages such as prewriting, draft, revision, and proofreading. Rather than assuming that writing is mysterious and individualistic, something that students should "go home and do," teachers can provide students with an understanding of and practice in all four stages.

Emig describes process theory as "pedagogically, developmentally and politically" compatible with the best of modern thought.(10) It comes from the same philosophical sources as the work of Moffett, Mcrorie, Fader, and others. Teachers like Thom Hawkins (Group Inquiry Teachniques for the Teaching of Writing) have shown how students benefit from the group-oriented interaction approach. Process theory is ideally suited to group work, for the developing writer needs both the increased number of readers and the opportunity to refine ideas implicity in group exchange. For teachers who learn how to structure group activities, the method offers a practical approach to helping the large numbers of students most of us have to deal with.

The notion that writing is a cooperative effort, that it goes through stages, that it is a process rather than a product should not be surprising to teachers of literature, most of whom probably cut their teeth on the cyclical theory of Northrop Frye. One piece of writing generates another; one of the ways we learn to write is by imitating the writing of others; teachers have often told students this without realizing that they were, in fact, thinking of writing as a communal activity.

I have sometimes heard teachers say process theory would produce too many papers to grade, and also allow students to be evaluated for effort rather than for achievement. People who have this objection assume that every piece of writing must receive a letter grade—as if a writing teacher is primarily an evaluator rather than a coach or even an agent. Implicit in the process approach to teaching writing is that teachers exist to help students learn to evaluate their own performance rather than to dispense grades or credits. It may be some comfort for those who think their primary role is to uphold standards that students who become involved in the task of writing ultimately produce better papers to be evaluated. James Britton's extensive observations of British school children suggest that students caught up in a writing project seem to use the fullness of their intelligence and experience—so much so that they move beyond the perfunctory nature of much school writing.(1) Involvement in writing, in addition to the obvious element of choosing to write on a specific subject (or entering into a set assignment with some sense of engaging in a satisfying job),

means that the writer will want to see a piece of writing through until it is shared with an audience. Besides its other benefits, such involvement allows a natural place for attention to style and convention by the writer before the work is evaluated.

Valuing Style Again

My description of contemporary composition theory as a more "classical" approach than that represented by the Moffett-Fader-Wigginton era refers you to the structure involved in taking students through the stages of the composing process, but it also refers to what I see as a renewal of interest in the notion of style. Many teachers say they are satisfied if the writing is just "clear," "honest," and "correct"; style seems a remote concept appropriate only for honors classes. The same teachers, however, generally agree with the common definition of good writing: writing that is effective for its purpose. Unless students experiment with both purpose and means, they cannot be assumed to know very much about writing. Style has a more important role than commonly believed.

In the rhetoric of Cicero and Quintilian, preparing one's work for an audience was seen as the final, highest level of thought. If we view writing as a process involving the writer in a dialogue with an audience about material significant to both, style becomes a significant, not a trivial concern. Recent works have made convincing cases that the intellectual powers inherent in the development of individual style are fundamental to our ability to know and our creation of a fully human world. Walter Ong, for example, traces the suppression of the intuitive and expressive side of human intelligence resulting from the changeover from oracy to literacy as printing developed in the West. Puritan cultures, especially, promulgated the use of "objective" discourse in which emotive elements or attention to audience were devalued.(12) In Style: an Anti-Textbook, Richard A. Lanham asserts that our willingness to settle for "correct, coherent" writing—the "plain, straightforward" style of the Puritans—has deprived American culture of an appreciation for art and of a talent for subtle thought.(13) Playing with language; practicing its various modes and devising its innumerable situations; imitating, changing, rethinking, rearranging and interacting: these are some of the reasons for incorporating grammar, the study of language patterns interesting in themselves, into the writing process. For the adolescent, Lanham argues, there is no better activity than the trying on of masks, the savoring of differences on the way to deciding personal identity, which constitutes experimentation with style.

New Rhetoric and New Grammar: More Help with Process and Pattern

The new rhetorics devised by such theorists as Young, Becker and Pike (Rhetoric: Discovery and Change) and Kinneavy (A Theory of Discourse) see writing as a process involving both structure and spontaneity. Young and his colleagues describe the field of rhetoric itself as a process, and their own system as a way to control a process.(14) Kinneavy, whose book offers extensive analyses of major forms of discourse, devotes a portion of each analysis to the specific grammatical structures which characterize a mode such as narration or argumentation. Both systems stress the importance of expressive writing in arriving at a style which achieves an appropriate use of convention and invention (ancient terms which reflect a great intuitive understanding of the writing process). Several of the suggestions in the Practice section of this paper result in a general way from my acquaintance with these rhetorical systems. I mention them not only to acknowledge my debts, but also to encourage us all with the hope that the teaching of writing is something we are learning to do quite well. The rhetoricians include exercises based on both modeling and self-expression in their

texts. Like the new grammars—structural, with its emphasis on form, and transformational with its emphasis on the movement of patterns and their recursive nature—the rhetorics stress that we produce "original" works by experimenting with patterns.

The implication for practice in all of this seems to be that we need to teach writing as a process in which grammar plays a part both in generating ideas and in conveying them effectively. The notion that content is more important than form, a commonly accepted idea outside of our own field, certainly does not hold up under the kind of rigorous examination of student writing performed by Mina P. Shaugnessy (Errors and Expectations). When teachers from several fields sit down together to look at samples of student writing, the relationship of content and form becomes quite clear. "This isn't really a writing problem; it's more of a thinking problem," is a comment I hear during such sessions. Students' inability to write "correct sentences" and "decent paragraphs" is a complex issue not to be resolved by anything other than disciplined, varied practice which, in some measure, becomes the writer's own project. Stretching their minds to produce specific grammatical structures can move the students to new levels of understanding and expression; grammar is part of cognition as well as of style, yet it has real meaning only in the context of one's desire to find and say what one is.

It is a commonplace that writing leads to increased self-knowledge and that it has purgative value. How many junior novels like The Outsiders and The Pigman are "themes" written for an "English teacher?" But the relationship of writing to thought, and to the learning of content in areas or forms like history, science, and psychology is less appreciated by students and teachers. Often teachers justify the teaching of writing as a way of developing creativity, without much awareness that writing has as much to do with thought as it does with feeling, with form as with content. It is a whole process, a human endeavor, in which grammar—a human endeavor if there ever was one—can aid the writer's search for meaning and style.

The following suggestions for using grammar in revising and editing are drawn from my experience at the elementary, secondary, and college level with all kinds of students; and from my readings and conversations with colleagues, prospective teachers, and teachers in the field. They are given with the knowledge that they must be adapted to meet the needs of particular classes; teachers know what will work for them, or what is worth trying out.

The following activities are ways that grammar can help writers during the revising stage. The purpose of this part of the writing process is to help writers make changes in their drafts. Unless students receive some guidance, and understand that the first copy of a paper is a rough draft, even if they are writers who usually can organize reasonably well the first time through, many of them will omit this stage. Critiquing the drafts is a major preparation for revision, and time must be allowed for writers to decide whether and how to change the first draft in response to the reviews. Writers learn that if organization is a weakness, rewriting after review is an essential step to prevent failure in the class.

1. Comma Anxiety

Even senior English majors who write excellent papers express comma anxiety. Freshmen always ask questions about commas early in the course. Irmscher points out that commas do three jobs—they combine or separate elements; they introduce

elements; and they enclose elements.(15) I find his chart helpful in showing students the relative function of punctuation marks, and in eliciting model sentences to illustrate and practice each use.

To terminate and separate	To combine and separate	To introduce	To enclose
. ! ?	, ; : — -(compounds)	, —	, , — — ( ) [ ] " "

(Adapted from Teaching Expository Writing, p. 122)

As we study this chart, I ask students for sentences from their drafts to serve as models (or as guinea pigs for experimentation), and also to find sentences they like in other writing. Once we have discussed a number of examples of the three uses of the comma (and addressed other questions students raise) each writer checks the draft currently being revised. This exercise helps all students, especially those who tend to place commas between subject and predicate. The chart builds confidence, because students understand how natural it is to mix up the use of commas, the ubiquitous punctuation marks.

Once students see the varied uses of commas, they usually want to be able to tell how they are using them in sentences. They are quite receptive to analyzing their sentences to see how they can use coordination, subordination, and modification to advantage. Almost any grammar text can give a teacher ideas for helping students to rearrange their sentences. While it is common to place student essays on the overhead and have the class "correct" them, the approach I prefer is one that stresses the writer's opportunity to be creative and to discover meaning.

2. Essentials Revisited

The teacher can reinforce (or even introduce) grammar concepts as the students revise papers. For example, if a seventh grade teacher wants to work on subject-verb agreement, the revising activity can focus on the use of coordination in the form of compound subjects and/or predicate verbs. Students can draw examples from their drafts to read aloud or put on the board. They can also combine two sentences or expand the subject of one if they decide such a change will make the meaning clearer, develop it more fully, or make their writing more concise. Sentences can be read aloud for the purpose of having class members decide whether coordination has been used or whether subjects and verbs agree. Students enjoy this; they can test the class, and create puzzle sentences to unravel. This activity follows natural language learning principles because it draws on the student's ability to generate sentences rather than presenting them with a page of someone else's examples. Once the exercises and discussion have taken place, students can spend some minutes deciding whether and how to make related changes in their papers.

At the ninth grade level, students can experiment with more advanced structures: compound-complex sentences (the use of coordination and subordination in the same sentence), and verbals. At the eleventh grade level, students can produce and look at compound-complex sentences which make use of pronoun referents, and experiment

with ways to make the referents clear. All students can check their drafts for sentence variety.

3. Small Packages

Teachers can focus on structures which are known to be difficult for students to acquire, but which can be of great help to the writer. We are acquiring an understanding of syntactic maturity. Thus, we see that most eighth graders use appositives, but not until late in high school do most students use prenoun adjectives to pack meaning into their sentences. Modifiers containing present participles are another "late-blooming" structure.(16) Mina P. Shaugnessy observed that basic writers produce tangled, incoherent sentences precisely because short structures like appositives, verbal phrases, and even the single prenoun adjective are very late acquisitions of native speakers.(17) These structures, I think, are far more typical of written language than of speech).

Sentence combining exercises address this same problem. Using the work students have in front of them, however, has several advantages, including motivation and saving time. The writers can first search their papers for example of the structure being disucssed. They can then try to combine two of their other sentences by using the pattern (appositive, infinitive, gerund, prenoun adjective, participial modifier). The ventures will be experimental; students should be encouraged, but not required to make such revisions in their final drafts. Once students see how efficiently they can say much in a short space, they like to use these structures. The following examples from the work of Kellogg Hunt illustrate the power of small structures.(18)

> Grade Four: Aluminum is a metal and it is abundant. It has many uses and it comes from bauxite. Bauxite is an ore and looks like clay.
> Grade Eight: Aluminum is an abundant metal, has many uses, and comes from bauxite. Bauxite is an ore that looks like clay.
> Skilled Adult: Aluminum, an abundant metal with many uses, comes from bauxite, a clay-like ore.

4. Combining Ideas

This exercise is like the one above, except that it involves writing two related sentences on the board or overhead and asking students to perform surgery—the gerund operation, the absolute technique, and so on. Besides encouraging revision, this activity helps students to see the relationships of their ideas. It is also quite effective for teaching the grammar in the first place, as I have learned working with advanced English majors. Students at this level are intrigued with the idea that they, like professional writers, tend to write cumulative sentences. They find it challenging to think of absolutes to use in their Shakespeare papers: "The play essentially over...;" "His purpose realized,...;" "Cordelia, her words the only truthful ones,..."

5. Fragments on Demand

Teachers can build student cofidence by demonstrating how many of their sentences are syntactically correct. I sometimes have students "write on demand" a fragment, a run-on or a comma splice based on one or two of their own perfectly good sentences. We then practice embedding fragments, punctuating run-ons, and subordinating one part of a comma splice to another. These revisions sometimes seem better—more concise, more rhythmic—than the two original sentences. Students then look at the drafts for possible revisions.

6. Model Sentences

Model sentences provide ways for students to practice and to appreciate mature syntax. A sentence drawn from the work of a professional writer can be duplicated or written on the board. Students can try to imitate both the tone and structure of the sentence using ideas from their drafts. They can also decide whether the tone of the sentence is like or unlike the tone of their drafts, and whether the tone they've chosen suits their purpose most effectively. For example:

> Model: The function of the first is to teach; the function of the second is to move; the first is a rudder, the second an oar or a sail.—From De Quincey's "Literature of Knowledge and Literature of Power."
> Imitation: The function of a debtor is to owe money; the function of a creditor is to be owed money to; the first is an empty pocket and the second an empty safe.

In this case, the imitation helped the student establish both thesis and ironic tone for a paper on personal finance.

7. Changing Authors

As a way of gaining conscious control over syntax, and also of appreciating the unity of a work of literature or nonfiction, students can try to rewrite a passage by one writer to sound like one by another. Hemingway and Salinger, for example, are good contrasts and authors students enjoy. A variation is to have one group write about an event as it would be discussed in People magazine, and another as it would in The Atlantic. This exercise can help students realize that both intuition and planning help writers achieve their aims.

8. A Style Sheet

Students can keep a stylistic record like the one used in Stack the Deck.(19)

Sentence openings	Verbs	# of words per sentence
1. Because no treaty...	1. lost	1. 16
2. Each side...	2. was	2. 5

Each time students turn in a paper for evaluation, they number the sentences and record the information about each sentence in the three columns. The style sheet is handed in with the paper so the teacher can use it in explaining whether or not the writing is effective. Students keep their style sheets in a folder with finished papers, and use the information in planning their work. I think this method is very helpful, for example, in getting sentence variety and effective verbs. Teachers who use it don't have to issue ultimatums such as "Never begin a sentence with (it, there, a conjuntion—you name it)" which must then be debunked by another teacher.

9. Deducing the Rule

Marty Gliserman, who teaches college students on an urban campus, has devised several ways to use the insights of modern grammar to help his students improve their skills.(20) In one exercise, he gives them a list of sentences which use, in various ways, a mark of punctuation the students are confused about. In groups, the students generalize toward a rule describing the use of the symbol. They then look at their drafts to see whether or not they should use make use of the colon, semi-colon, or whatever they have studied.

10. Grammar Poems

Another of Gliserman's ideas is the generation of poems repeating a specific grammatical feature which his students need to understand. Since basic writers often misuse prepositions because they do not understand the idiomatic meaning of them, he had the class make up a poem using a series of prepositional phrases. Besides giving students a clear understanding of vocabulary and structure, the poem enabled them to play with philosophic concepts they were encountering in another class—a way of mastering the ideas themselves. The poem takes an existential view of life from birth to death, and moves from a humorous image of life as pizza to an ironic close. Here are some excerpts:

In the dark
In utero
Into light.
***
Without money
In lines
For jobs
At pizzerias.
With disappointment,
With anchovies
With extra cheese.
***
On social security
With fond memories
Of the pizzeria
Of oregano
Of Mozzarella
Of the red and white dough
In the oven
In the darkness.

A number of teachers have tried this idea at workshops I have conducted, and constructed poems based on participles, subordinate clauses introduced by adverbs, and nouns preceded by adjectives. After students do this exercise, they see whether they can use the structure effectively in their papers.

Conclusion

The relationship of grammar to writing and learning can be used to advantage if we treat grammar as part of the process of composing. Lanham remarks that we must learn to think of alliteration as emphasis, participles as suspense, verb tenses as precision. "To play with style is to play with roles, with ways of thinking and, thus, ways of being."(21)

FOOTNOTES

1. Frank M. Rice, English and Its Teaching (Lincoln, Nebraska: Professional Educators Publications, Inc., 1972), p. 9.

2. Elizabeth F. Haynes, "Using Research in Preparing to Teach Writing," English Journal (January, 1978): 82-88.

3. Robert E. Ornstein, The Psychology of Consciousness (New York: Harcourt Brace Jovanovich, 1977).

4. Haynes, op. cit.

5. Rice, op. cit., p. 20.

6. James L. Kinneavy, A Theory of Discourse (Englewood Cliffs, New Jersey, 1971, p. 14.

7. Lev Semenovich Vygotsky, Thought and Language (Cambridge, Massachusetts: The M.I.T. Press, 1962), p. 100.

8. Vygotsky, p. 101.

9. Jerome S. Bruner, Toward a Theory of Instruction (Cambridge: Harvard University Press, 1975), p. 15.

10. Janet Emig, The Composing Process of Twelfth Graders (Urbana, NCTE, 1971) p. 100.

11. James Britton et al., The Development of Writing Abilities (11-18) (London: Schools Councils Publications, 1975), p. 23.

12. Walter Ong, S.J., Ramus: Method and the Decay of Dialogue, From the Art of Discourse to the Art of Reason (New York: Farrar, Strauss and Giroux, 1974).

13. Richard A. Lanham, Style: An Anti-Textbook (New York and London: Yale University Press, 1974).

14. Richard E. Young, Alton L. Becker and Kenneth L. Pike, Rhetoric: Discovery and Change (New York: Harcourt, Brace and World, Inc., 1970), p. 9.

15. Irmscher, op. cit., p. 122.

16. Kellogg W. Hunt, "Early Blooming and Late Blooming Syntactic Structures," in Cooper and Odell, op. cit., pp. 91-104.

17. Mina P. Shaugnessy, Error and Expectations (New York: Oxford Unviersity Press, 1977), p. 67.

18. Hunt, op. cit., p. 95.

19. Cahill and Hrebic, op. cit.

20. Martin Gliserman, "Teaching Grammar: An Act of Theft," College English (March, 1978), pp. 791-799. Additional ideas come from unpublished teaching materials used by Marty at Livingston College.

21. Lanham, op. cit., p. 124.

THE RHETORIC OF TEACHER COMMENTS

Anne Terry and Robin Howie

Anne Terry is a senior majoring in English Education at the University of Arizona. Robin Howie is a recent graduate. They wrote these reports for a class in Teaching the English Language last year and presented them together. Anne used as data her written work from her freshman year on; Robin used hers and some classmates' from the current semester. Anne focused on the length and subject matter of her instructors' comments; Robin analyzed the tone and style of hers. Thus they make a complementary pair.

I. ANNE'S REPORT

"Very well done," "Fine," "No" are all terms I have encountered several times in my search for information for this report. The topic: the language of correction. I have gone through all of my old papers and tests looking for a pattern in the way professors use language in grading. One main pattern is evident: the teachers whose classes I did not care for generally used a style of grading that I did not care for either, and vice versa. Under this generalization of positive and negative were two sub-categories: short and not very useful, and long and helpful.

The short, positive remarks were most often one or two words written on the front of the paper. Phrases such as "well done" and "good job" were the most popular. Non-verbal symbols were also used. A Spanish teacher I had often placed a smile face on the tops of paper she was pleased with, reminiscent of the stars I got in elementary school.

While on the whole the short comments seemed fairly impersonal, there were two cases that were very encouraging. Dr. C— wrote, "Good work, Annie," on the front of one of my tests, which seemed particularly personal to me. Not only did he call me by name, but he also used my nickname. That extra personal touch made the remark seem just that much more encouraging. The other professor whose short comment I liked also used my first name. He said, "Anne, an excellent test!" I guess I really enjoy being addressed by name, even on a test.

Most of the negative short comments were made concerning grammatical errors. While these, of course, are helpful, I also found them in many cases to be frustrating. It is terribly discouraging to spend hours writing a six-page character analysis of Macbeth, only to get it back with solely grammatical corrections. That actually happened in my Shakespearean Literature class. **The only words on the paper were "comma splice" and "diction,"** not a single word on the actual content." Another example that was even more frustrating was a blue-book exam I took in Southwestern Literature. The only mark on the entire test was a "B+" on the first page. How in the world are you supposed to know how to improve your work if no comments are given?

The next category was the most helpful. The longer, more detailed comments that were given showed not only more of an interest on the professor's part, but also gave me directions on how to improve on future assignments. In this category, however, the positive and negative delineations were not clear. Most comments included both positive and negative aspects. Dr. K— was very consistent in his use of extensive comments. He would begin by giving comments on grammatical issues and then proceed to discuss the content of the paper. It was great. I never once felt that the effort I put into my papers was for nothing. I actually learned from the remarks he made.

I did have one negative experience with long comments, however. In my Literary Analysis class the professor used his comments to explain what he had wanted in the paper. I thought it was quite unfair. Specifications for the paper's content should have been given when the paper was assigned, not used as a means for grading it.

Many other grading systems were also revealed in my research: slashes, numbers, circles, checks. Yet they were not as significant to me as those systems which put the remarks into words.

After I reviewed all these techniques and saw the pattern established, I came to a definite conclusion about how I will grade my students' work. I will try to show them that I care enough about their efforts to take the time to write meaningful, personal, and—most important—helpful comments on their papers. I want my students to have a positive attitude towards my class, and as my research has shown me, that attitude is often reflected in the language a teacher uses to grade assignments.

II. ROBIN'S REPORT

"For decades we have been smearing the bloody marks (sp, awk, gr) in the margins of what we call 'themes.' These papers are not meant to be read but corrected."

As this statement by Ken Macrorie in "To Be Read" implies, teacher corrections and comments can be devastating to students whose papers (ideas) have been returned miserably scarred. Even in my final semester of college, well past the stage of repeated spelling errors and sentence fragments, I find myself much affected by teacher comments. I am pleased and proud at a favorable comment; I like to see evidence of teachers' involvement in my papers. On the other hand, a bluntly-worded criticism or suggestion can wound me deeply.

In reading through comments on my work and others', I have identified several general types of comments and have formulated opinions as to their usefulness and legitimacy. This study has given me considerable insight into my own beliefs and preferences as to my future commenting and grading policies.

One of the most common types of comment is frequently used by teachers inflicted with what I call the "But Syndrome." Teachers with "But Syndrome" feel they must find something nice to say before they criticize. My speech teacher never fails to structure her comments as follows: "The best things about your speech were _____ and _____, but you need to work on _____." In situations where students comment on classmates' work, teachers almost invariably encourage favorable comments first and only afterwards suggestions and criticism. And, more often than not, the two are joined with "but." This method has its merits and is essential in situations like peer

criticism. I think, though, it tends to minimize the good point(s) by qualifying, by following them with "but" or "however." I will attempt, therefore, in my grading either to separate good from bad or integrate them in such a way that they will be of equal importance. Granted—easier said than done.

Another common type of comment can be described as gently reproving. Good examples are "Probably also you might consider mentioning . . ." and "Intro. could be a little more complete." The rationable behind this approach is apparent: teachers do not wish to be too severe in their criticism. Consider this comment: "Perhaps you could block out, arrange your material more effectively to give a sense of greater development." If the author of this comment is not sure the student needs better arrangement and wishes him to decide for himself, then this comment is straightforward. But if this teacher feels "greater development" is definitely needed, she has not made herself clear. The lesson: I must be certain to write what I mean. I must be solicitous of students' sensitivities, but not at the expense of providing them geniune and beneficial criticism.

Some teachers use a method of commenting that I think is particularly effective, one I would like to use myself; however, it is a time-consuming technique. Examples of this style are these comments: "You put forward the author's ideas and then comment on your applications," and "You do well with your dialogue, keeping the focus on what you promise, and gradually moving into more complicated questions." In these comments, teachers assure their students that they have indeed read the paper carefully, are aware of the students' efforts, and appreciate the work in evidence. Of course the student knows he has "put forward the author's ideas . . .", but he appreciates his teacher's recognition of the fact. I like these kinds of remarks on my papers and will use them in my own grading as much as possible because they demonstrate teacher involvement.

"Useless" best describes some teacher comments. I recently had a paper returned to me with this remark: "You appear to be a victim of the intentional fallacy." As I understand this comment only enough to realize it is not positive, it succeeds merely in puzzling me; it is of no value. A useful response to this teacher would be: "Be more specific here."

Teachers often comment in the form of questions. This can be a useful device, causing students to question their own thinking. For example, this joint comment and question is constructive and truly makes me examine my own rationale: "You take Jack Potter a bit too seriously. Isn't he somewhat ridiculous as well as heroic?"

Comments worded as questions can also be bitingly sarcastic. I felt not at all gently chided when I received these examples: "Since when are romance and reason parallel?" "Surely the earlier words of wisdom were eminently reasonable," and "You haven't adequately analysed 'Poem' yet. Why then proceed to another poem?" I believe these comments could be much more effective if worded in a less offensive manner. My reaction to them is raised eyebrows and a disappointed and disgruntled "hump!" I hope to avoid a sarcastic tone in all my remarks; it doesn't work.

Every paper should be graded on its own merits and faults. I must be sure not to consider a student's poor performance on the last assignment in grading the one following. When criticizing one student's performance in my speech class, my instructor always says, "As usual, your speech has excellent organization." I wonder if this teacher, expecting excellence of this student, finds excellence.

This semester a classmate of mine received a paper with the following remarks: "Excellent analysis. I've come to expect rather perfunctory work from you, but this is really quite a good paper. It's well organized, and the prose is clear and fluid. A few matters bear close examination, however. . . . Overall, however, this is quite an intelligent and fair job."

This specimen of teacher expectation is appalling. The teacher has plugged this pupil into a slot and finds it difficult to let her out. He begrudges the grade of B+ he gives her paper. I shudder to consider the "A" this paper might have received, had it been another student's work.

Of course I wish to grade and comment fairly; I want my students to learn from my remarks. I'm sure all teachers do. I think that if I don't underestimate the effect my comments will have on students, and if I realize that my comments can be a valuable source of information for them, I will not duplicate the grading and commenting errors that I have found useless and inappropriate on my own papers.

THE TRUE STORY OF HOW KERNEL SENTENCE LOST HIS CASE
OR
PLAYING FAST AND LOOSE WITH MY GRAMMAR AND HER RELATIVES*

My Grammar always used to tell me a lot of stories about her relative Clauses, and one that comes to mind concerned a military member of the family, one Kernel Sentence by name. The Kernel was a degenerative old Grammarian, and among his many vices was an addition to morpheme. In order to secure a new supply, he asked his immediate Superior—General Register—for a leave of absence. The General was glad to get rid of Kernel Sentence for a while because he was a constant embarrassment. In fact, he had only recently been arrested for fiddling with his dangling participle in public, and some suspected the Kernel was not above fiddling with the participles of anyone who came within his reach.

At any rate, Kernel Sentence was granted his leave, and set off immediately for Arcata, California, where it was rumored there was a huge supply of free morphemes. When he arrived in Arcata, one of the first persons he met was a lovely young woman, named C.A.T.E. DeTerminer. He was instantly attracted, not only to her big knackers, but also to her firm, round aspect. As they fell into conversation, he asked her if she was a homogeneous, and naturally she hit him with her parse. Yet she was very demonstrative, and finally he prepositioned her. At first she declined, explaining she didn't have her tree diagram with her, and was afraid of becoming pregnant. He answered that by telling her not to worry, he always carried some conjugations. She then agreed to accompany him to a near-by modal.

When they got to the modal, he bagan to stroke her O'Hare, while she whispered how Strong he was. Suddenly she began to weaken, and questioned his object, at which point he said: "What's wrong, woman? Do I have to map it for you? Let's Cluster and Combine!"

In fact, his object was direct. He embedded her right away, and investigated her deep structure. He was rather progressive, but she was used to auxiliaries and said he was perfect. Unfortunately, he thought she was too passive for him, but that was only because he kept her in the transposition. Once she extrapolated him, he realized that she was perfect too. And then they redundant, and redundant, and redundant! Finally, when they were both passive again, they took a WHis deletion and went home.

After some time had passed, C.A.T.E. missed her periods, and discovered that the Kernel's conjugations were no good. He had knacked her up! She immediately called him up and told him she was full and he was bound, and she thought they should go to the parsing to get married. Bishop Lowthe would have married them, but when the banns were posted, it was discovered that the Kernel and C.A.T.E. were relative clauses, and the Bishop refused to marry them, no matter how hard they pleaded.

The Head NP immediately arrested Kernel Sentence, and returned him to the base for trial. He was accused of contributing to the declining of a minor and lewd and lascivious behavior, was convicted, and made to appear before Judge Skinner for Sentencing. Since two offenses were involved (and because Judge Skinner never did like him anyway), he was forced to pay a huge syntax, and was confined to the base for the duration of his combined sentence.

And all we can say is—that's the way our Grammars told the story to us.

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*The authors (in no particular order) are: Lew Boyles, Craig Naylor, Rondie Yancey, Lynn Jett, Linda Tossello, Sylvia Urwin, Kathy Hill, and Gary Weinstein. ©1979

A SHORT RECIPE FOR 'SLANG CONCENTRATE'

Linda Shadiow

Last Christmas my mother shipped me a box full of my old school papers that she had carefully pressed and saved for posterity. My recent letters to her had contained comments on my difficulties in understanding the slang my college freshmen used in both their speech and their writing; she must have thought this was an appropriate time to remind me of my own "bi-lingual" adolesence. On the top of the pile she had placed a booklet titled "A Parents' Dictionary to Teenage Terms." I had forgotten about my compiling it until I began to look at the words and the definitions. The tenth grade English teacher had asked us to develop a project about language. Since I had recently gotten in trouble at home for using a slang term which in my parents' day had meant something totally different (I can't recall the word now), it had seemed a good idea to develop something to help the "old folks" get into the '60s. So I had painstakingly alphabetized the most confusing words in my current vocabulary.

Reading through the booklet, I was struck by the fact that my own teenage slang was a collection of single words while my '80s students seemed to rely on catch phrases. Their speech and writing was liberally sprinkled with the "have-a-nice-day" tossaways and the "getting-in-touch-with-myself" pronouncements. Many students wrapped themselves in a cocoon of what R. D. Rosen has labeled "psychobabble," and not only was their meaning difficult to translate, but their individual voices were shrouded. (Psychobabble, Boston: Atheneum Press, 1975.) I looked through my teaching files and found a list of just such phrases that a colleague (Jack Folsom) had put together with the help of Rosen's book and student papers, and then I went on a similar scavenger hunt through compositions and copies of the school newspaper. The result was a preliminary list that could be used to initiate a student writing assignment on psychobabble:

getting my head together
a real-high energy experience
I can dig your silence
are you relating?
doing your own thing
get your act together
can you give me feedback?
really hyped up
I'm hearing you
I really hear what you are saying
can we connect on some level?
allowed myself the experience
finding a support system
acknowledged my loneliness
be fully aware in the now
where I'm coming from
open up a space
identity crisis
I've got to be me
that's not where I'm at
you're not meeting my needs

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can you buy into that?
I can relate to that
what is your fantasy about that?
go for it
you're really together
I'm really self-actualized

I brought the list to class and asked for additions. Seeing the list with all those phrases in a seemingly unending line prompted them to suggest their own assignment: translate an incident or a description into psychobabble by using as many of the expressions as possible. They began to work with their ideas and the list almost immediately. The over-emphasis on this type of slang produced assignments like the following letter:

Dear Charlie,

Like wow, man. Lately I've really been getting in touch with myself. You know, striking deeper chords, getting my head together. **It's a real high energy experience.**

Now, don't get paranoid or schizzed out about it, its just this whole deal of becoming a really self-actualized, a totally liberated person is absolutely cosmic.

If you're bummed out, it's okay. It's just my own identity crisis. I just have to open up a new space and let it all happen. Can you buy into that?

You're really together, but I'm not meeting your needs. I don't get any good feedback from you and this whole relationship is not part of my reality. I hope you're hearing me. I just don't dig your silence.

So that's where I'm coming from. Now don't get too hung up or uptight. Be fully aware in the now, and maybe you could dig having a little rap session with yourself. What is your fantasy about that? It's a real heavy-duty experience.

So, I guess just keep on makin' it, brother, and go for it.

Love,

Martha

This short assignment prompted as much discussion as any of the longer projects we had worked on during the semester. The students raised qestions of language appropriateness, excess, specialty, and evolution. When they finished this assignment, they were much more aware of their own psychobabble, and their later assignments showed that they used it with consideration and deliberate purpose rather than by default.

Subsequent letters from my mother pointed out that I had become more aware of my slang after I presented her with the copy of my dictionary, but she has recently asked me if I could send her an "educationese" dictionary so she can understand the articles I write. Touche.

THE UNIQUE AUSTRA LIAN DIALECT-A LANGUAGE OF ITS OWN

Keith Seaman

We all realize, of course, that English has become a univeral language and that it contains many varied dialects. As the universe expands and as the world becomes smaller it behooves us to become more familiar with our language as it is spoken in other parts of the world.

Some of the aforementioned dialects of English that we in America generally ignore are the Australiam dialects. Most Americans immediately assume that the dialects of English in Australia are solely British. When one travels to or lives in Australia, however, he quickly learns that the Australian English has its own unique dialects. In some cases, they are almost totally unrecognizable as English.

Australia began to be explored as early as 1642-43 when the Dutch began the exploration of the Australian Coast. Abel Tasman discovered Tasmania in his first voyage. He called it Anthoony van Diemanslandt in honor of the Governor General of Batavia. In his second voyage Tasman mapped the northern and north-western coast of Australia.

English was not heard in New Holland, the name the Dutch gave Australia, until 1688 when William Dampier visted the north-western coast. In his accounts he described the country and its native inhabitants as miserable. There was not much interest in Australia after this time until 1770, when Captain James Cook explored the eastern coast. Cook's scientists aboard his ship greatly increased the European knowledge of the new lands.

At this time a few Australianisms found their way into the English language. Both Tasman and Cook commented on the strange tree that exuded a gum-like substance; thus the "gumtree" came into existence. Cook heard the Aboriginal name for the native marsupial, "kangaroo," so he added it to his vocabulary.

The Australian language did not really begin, however, until settlement of the continent began. In 1776 the American Declaration of Independence closed an outlet for English convicts. They could not be sent to America at a time when the British prisons were very crowded. The British Government then turned their attentions to Botany Bay, near what is present day Sydney, as a new site for a convict settlement. On January 21, 1788, such a settlement was begun. Until 1850, when transportation of convicts was ceased, some 157,000 were sent to Australia, specifically New South Wales and Tasmania. (1)

The convicts, then, comprised the majority of the population in the early years of Australia. They were a large, or even dominant part of the founding speech community, but they have not had a profound influences on the development of Australian English. They brought with them, however, a prison slang, of which several words still exist today.

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Much of the convicts' dialect seems to have been leveled off by the rapid growth of Australia in its first century of development. People came from all over England, but especially London. Various regional, occupational, and social varieties of English were thrown together in the settlement to help develop the Australian language.

As the colony developed into the Nineteenth Century, so did its vocabulary. The vocabulary was increased by the contribution of the British regional dialects as well as by the "Australian-made" innovations. It is a fact, then, that even before 1850 there is enough evidence to show that there was a marked difference between British English and the several dialects found in Australia. Several examples can show some of these differences. By 1844 "brush" had replaced "thicket" and "scrub" replaced "shrubs"; and "creek" and "lagoon" had been given new meanings. (2)

Australian speech was originally a townspeech, or a speech of the working class. It was a language of the people who were poor and, for the most part, unskilled. The people who settled in Australia were peasants who worked the land, so we can expect the vocabulary of the nineteenth century to reflect this. The contribution of the regional dialects prevalent in Australia would be most noticeable in the general colloquial vocabulary.

Occupational vocabulary in Australia would differ from British. Some gold mining terms demonstrate this: "sprag," a timber prop; "stuff," gold bearing ore or dirt; and "tailings," waste. These retain their dialect meanings but others like "fossick" and "mullock" underwent some change of meaning from their very general application in British regional dialects. They were narrowed to meet specifics of gold-mining but have since widened to come into general colloquial use. (3)

As the settlers of Australia began to move about and settle new places, they ran across flora and fauna that they did not recognize. Some they were able to name simply by a descriptive title. Such trees as beefwood, ironbark, and stringybark indicate a quality of the wood. Some other terms for trees already in use by 1880 were; "blackbutt," "bluegum," "flooded gum," "saltbush," and "tea tree".

Names for fauna presented more of a problem, however. The most common names for the Kookaburra were "laughing jackass," "bushman's clock," or "settler's clock." The Lyre Bird got its name because a lyre is exactly what it looks like..."Native dog" gave way to "dingo" and "native companion" to "brolga." (4)

Australia emerged into the twentieth century a very proud and strong country. The Australian English had become unique but carried over many idioms that could be placed back in the nineteenth century.

Besides the older carryovers, the twentieth century has brought wars and a changing political, economic, social, and cultural outlook which must have affected the vocabulary. Some of the older words or expressions may have attained new meanings or popularity.

Some of the so-called typical Australianisms are actually of foreign origin. For example, the idioms "backbencher," "backyard," "bank on," "to knock" (disparage), and "reneg" are actually British. "Bull" (deception), "boo boo," "malarky," and "scalper" are actually American. (5)

There are, however, hundreds of current idiomatic expressions that can be called typically Australian. The following are only a few: "bagman" (swagman), "battler"

(hard worker), "galah" (fool), "crook" (ill), "flake out" (pass out).

The Australian languge is replete with abbreviations. They are very direct and mean something to the native who speaks them. Thus we find such utterances as "garbo," "salvo," "smoko," "metho," "kero," and "milko." The complete words are garbage man, Salvation Army, cigarette, methane gas, kerosene, and milk man. These can give a visitor quite a jolt.

As well as vocabulary, there are differences in pronunciation in Australian English. Obviously the greatest difference is in the vowels. They have been changed even to differ with the Southern English speech, and with the Standard American English.

The principal vowel tendencies in Australian speech are given below: (6)

i >	iy	əɪ	ie	ɪi	ɛɪi	eɪiy
ɪ >	ei	eɪi	i	əɪ	ə	ɛ
ɪə >	eɪɛ	əɪɛ				
eɪ >	ɑɪ	eɪy	əɪ	ɛ	ə	
ɛ >	ɛə	ə	eɪ			
ɛə >	ɛ	ɛe	æə			
æ >	ɛ	ɛe	əæ	æə		
ɑɪ >	ɔɪ	ɑi	əɔɪ	əɔi	əɔIi	
ɑɪə >	ɑɪr	ɔɪr	əɑɪr	əɪr		
ɑʊ >	æʊ	Iɑʊ	əɑu	ɛɑʊ	eɪɑʊ	
ɑ >	ɑe	ɑæ	əɑ	ə		
ɑʊə >	Iɑʊə	əɑʊə	æʊə	Iɑʊɛ	əɑʊɛ	
ɔ >	ɔə	ɑ				
ɔɪ >	əɔɪ	əɔi				
ɑʊ >	əʊ	Iʊ	ʊ	ə		
ʊ >	ə					
ʊə >	ɔ	ɔə	ɔɛ			
ər (bird) >	əɪr	ə	Iɪə			
ə >	ər					

T[illegible]list gives some special features of the Australian accent:

a. A strong preference for half-closed or half-open vowels;

b. A strong intervention for mixed vowels;

c. Avoidance of pure back vowels.

Nasalization is persistent in Australian speech. It tends to accompany practically every vowel.

The Australian tends to spread and tighten his lips while speaking, which has caused certain changes in the labial consonants. The dental and post dental consonants tend to become alveolar. The bi-labial consonants are enunciated with a more forward part of the lips than ours. The labio-dental consonants formed between the bottom lip and the top front teeth are affected the same way.

Several outside influences have affected Australian speech. British naturally added a great deal to the language, especially in slang. Other nationalities have also influenced Australian English. The Americans, French, and Dutch have all left their mark.

American movies and television are major sources of "Americanisms." Australians watch more American television programs than British or their own. Most Americans who travel to Australia would experience difficulty, at first, understanding what is being said to them, but would experience very little difficulty in being understood. Much American slang has been adopted by the Australians, especially among the teenagers.

There are many differences in American and Australian meanings. The following terms exemplify this:

bubba	baby
pram (perambulator)	baby carriage
biro	ink pen
fag	cigarette
Mum	Mom. Mother
shout	to buy a round of beer
fridge	refrigeator
shop	store
dole	welfare
larrikin	someone who doesn't work
flat	apartment
chemist	drugstore
footpath	sidewalk
tyre	tire
telly	television
wireless	radio
Poms	Britishers
Abos	Aborignals
Yank	American
barrack	to root for a team

The Dutch influence is especially found in place names. They came in the early part of the Nineteenth Century and settled mainly in Western Australia. A look at a map of the country can attest to their influence, as well as that of the French. There are such place names as Rottnest Island, Cape Leschenault, Geographe Channel, Point D'Entrecaustauex and Cape Bouward.

The influence of England can be found in place names of every state. In Victoria there are Fitzroy, Williamstown, Camperwell, Northcote, Brunswick, and Melbourne, named after a British Admiral. New South Wales boasts of Waverly, St. Leonards, Canterbury, Ashfield, Ryde, and Sydney. Sydney was also named after a British nobleman. Cities in South Australia with British place names include Edwardstowne, Chiltenham, St. Peters, Cambelltown, and Hyde Park. The name of the state Queensland and its capital city, Brisbane, are also British. Perth, the capital of Western Australia, is named after a city in Scotland. Hobart and Queenstown in Tasmania are obviously of British origin.

As the settlers who moved west in America took names from the natives for things they did not recognize, so did the settlers of Australia. As the new Australians moved inland from the Pacific Ocean they came in contact with the native Aborigines. The Aborigines had each hill, creek, and mountain named. They also had a very broad vocabulary for the birds and animals among which they lived. It is obvious, then, that many places in Australia have names of Aboriginal origin. In Victoria such places as Warragul, Bunyip, Wonthaggi, Warnambool, and Wangaratta can be found. Wagga Wagga, Cootamundra, Murramburra, Wyalong, and Kutoomba appear on the New South Wales map. In South Australia one can visit such places as Wallaroo, Moonta, Oodnadatta, Nullarbor, and Bookabie. The three other states and the Northern Territory contain many Aboriginal place names as well.

After the whites had lived among the Aboriginals for two centuries, certain words came into acceptance in the white Australian vocabulary. As a matter of fact, some of these Aboriginal words are known throughout the world. Most English speakers know that a boomerang is an Aboriginal weapon, and that the Kookaburra is a large bird of the Kingfisher family. They are probably not familiar with the everyday Australian-Aboriginal word "woomera" (the leather handle with which the native throws his boomerang).

A few other Aboriginal words in general use throughout Australia are "dingo," (native dog), "corroboree" (the ceremonial gathering of the tribes) and "Moomba." This last word has a special meaning to those people who live in Melbourne. In a particular native language it means "let's come together and have fun." To Melbourne each year it means two weeks of tourists, money, and celebration. In February of each year Melbourne sponsors Moomba, a celebration probably loosely equivalent to a state fair or Mardi Gras in the United States.

Australia has stood for many years now as the Last Frontier. This has made the country very attractive to immigrants throughout the world. It has become the "melting pot" that America once was. It has an advantage, however. Australia is able to learn from the mistakes of the other English-speaking powers. We must be patient to see what Australia can become, but we know already that it is unique, certainly, in its language.

FOOTNOTES

(1) Sidney J. Baker, The Australian Language (Melbourne: Sun Books Ptg. Ltd., 1966) 24.

(2) W. S. Ramson, (ed.) English Transported (Canberra: Australian National University Press, 1970), 34-35.

(3) Ramson, 38.

(4) Ramson, 44.

(5) J. S. Gunn, "Twentieth Century Australian Idiom," in Ramson, 54.

(6) Baker, 447.

DICTION AND THE TEN COMMANDMENTS

Gary Raether

In order to study the effect of different levels of diction on the affective response of the reader or listener, it seemed that the same message should be studied at different levels and styles of diction. For my purpose I chose to rewrite the Ten Commandments as they might have been spoken by various people. First the King James version:

> And God spake all these words, saying,
> 2 I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage.
> 3 Thou shalt have no other gods before me.
> 4 Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth:
> 5 Thou shalt not bow down thyself to them, nor serve them: for I the Lord thy God am a jealous God, visiting the inquity of the father upon the children unto the third and fourth generation of them that hate me:
> 6 And showing mercy unto thousands of them that love me, and keep my commandments.
> 7 Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh his name in vain.
> 8 Remember the Sabbath day, to keep it holy.
> 9 Six days shalt thou labor and do all thy work:
> 10 But the seventh day is the sabbath of the Lord thy God: in it thou shalt not do any work, thou nor thy son, nor thy daughter, thy manservant, nor thy maid-servant, nor thy cattle, nor any stranger that is within thy gates:
> 11 For in six days the Lord made the heaven and earth, the sea, and all that in them is, and rested the seventh day: wherefore the Lord blessed the sabbath day and hallowed it.
> 12 Honor thy father and thy mother: that thy days may be long upon the land which the Lord thy God giveth thee.
> 13 Thou shalt not kill.
> 14 Thou shalt not commit adultery.
> 15 Thou shalt not steal.
> 16 Thou shalt not bear false witness against thy neighbor.
> 17 Thou shalt not covet thy neighbors house, thou shalt not covet thy neighbor's wife, nor his manservant, nor his maidservant, nor his ox, nor his ass, nor anything that is thy neighbor's.

That is pretty tough talk, but let's compare it to how that great American tough-guy, Humprey Bogart, might have said it.

Gary Raether wrote this piece last year when he was finishing his certification requirements at the University of Arizona and student teaching at Cholla High School in Tucson.

Look here, it don't take a lotta brains to figure out that there's a right way and a wrong way to get things done, . . . see?

Like puttin' a .45 caliber slug in some guy's guts is the wrong way.

But lookin' after your old man and doin' like he says, that's okay. . . that's swell.

And ya' don't go around making a sap out of some sucker just because his wife gives you the eye.

Yeah. . . and if you grab some merchandise that's hot, you're gonna fall. . . and fall hard.

And one more thing, while I'm on the subject. Any guy that double-crosses his pal will get just what he's got comin' to him.

Okay now, that's the way things are around here—ya' get the picture?

Next is how the Ten Commandments might sound if Jehovah hired a press secretary to announce them.

Good afternoon, ladies and gentlemen.

It has come to God's attention that there appears to be a rise in unseemly deportment among certain elements. Lord Jehovah is concerned and unhappy with these activities, and hopes the poeple of the great tribe of Isreal will redidicate themselves to their great purpose.

After a lengthy consultation with senior archangels, the Lord has begun steps to initiate several policy shifts. It is felt that these policy shifts aid in the evaluation of current concerns, and clarification of our roles in the mutual pursuit of our common goals.

First the Lord feels that in the face of this current crisis, it is of the utmost importance that a united front be presented. He wishes to thank those that have supported him and assure them that they will not be forgotten. Those elements of divisiveness are hereby warned that they are making a grievous error, not only for themselves, but for their children, their grand-children, and their great grand-children.

In order to establish a framework for a unified and cohesive society, and provide parameters for individual self-conduct, these voluntary guidelines are proposed:

No individual or group is to terminate with extreme predjudice.

No one is to have connubial-type relations with persons to whom they are not connubially related.

No individual or group is to take part in covert operations which result in the appropriation of articles not their own.

No individual or group is to desire to or conspire to effect guidelines three and four.

Furthermore, a policy has been instituted commemorating every seventh day to a rededication to our ruler and the reconsitution of our individual selves.

In the 1960s the commandments might have sounded slightly briefer and more informal.

Make God your main man.
Don't say "God" unless you mean it.
Mellow out on the seventh day.
Be cool to grayhairs
Don't waste.
Don't rip-off.
Don't go on envy trips.
Don't dig idols.

But commandments require authoritative diction to be truly effective, so let's envision them spoken by John Wayne.

Well now, I ain't never been much of a hand at speech-making, and I don't know a whole lot of purty words like some of these edeecated fellas, But, if I'm to be the head hombre around here, it looks like I'd better set a few things straight.

First off, I want ya' to respect your folks—those of ya' that's got em. Listen polite and do like they says. You jest might larn enough to grow as old as they have.

Second, I don't want no one bushwacked...even horse thieves.

Now the way I figure it, when a fella decides to pull his load in double harness, he oughtta stay in that harness.

On this range you don't throw a wide loop and you keep your brand off your neighbor's cattle...his womenfolk too.

You fellas do like I say, and we'll get along jest fine. Any hombre that goes against these rules will answer to me.

Now educators have a professional diction all their own, and so I thought it might be interesting to write the Ten Commandments in the form of behavioral objectives. *

In a choice between 100 various gods, the student will choose Jehovah for the purpose of worship.

Given modeling clay, wood, stone, hammers, chisels and putty knives, the student will demonstrate an avoidance to the manufacture of graven images.

In each of one hundred trials, the student will remain upright in the presence of idols.

The student will demonstrate in his daily speech the meaningful and proper usage of the Lord's name 96% of the times he uses it.

The student will demonstrate his respect for his mother and father or legal guardians by obeying 80 out of 100 commands, keeping the volume of all New Wave music low, and remembering the parents' or guardians' birthdays.

Given the means and an anger-producing stimulus, the student will successfully refrain from killing the tester 100% of the time.

The student will demonstrate fidelity by turning down 100 propositions for sexual intercourse by spouses of other individuals.

Placed alone in a room with various valuable items, the student will refrain from thievery.

In writing a list of 100 statements about himself, the student will prevaricate on not mo[illegible]an eight statements.

The student is to accomplish all of his assigned tasks in six days -no make-up work will be allowed on the seventh.

* While covetousness may not be desirable, the act of coveting is not an observable and measurable behavior. Therefore there are only The Nine Objectives.

The purpose of this exercise was (besides having some fun) to develop several easily comparable examples of diction. After analyzing those presented, students could be encouraged to develop their own variations of a well-known passage. The examples all show the importance of speaker and audience in effective diction.

BOOKS BY ARIZONA WRITING PROJECT PARTICIPANTS

Hop, Skip, and Dance: a book about writing, by Mary E. Fleming.

This book provides elementary school teachers with ideas for all kinds of writing and pre-writing activities. It can be ordered from M/M Publishing Co., 1639 North 43rd St., Phoenix, AZ 85008.

Rompecabezas e ingles a la vez: WORD PUZZLES, by Jeanne Moore.

This book contains games developed for junior high and high school students of English as a second language with a basic English vocabulary and for students who speak Spanish as a first language. The cost is $3.50 each for 1-5 copies, $3.25 each for 6 copies or more. It can be ordered from Word Games, P.O. Box 305, Healdsburg, CA 95448.

Both Mary Fleming and Jeanne Moore are members of the Greater Phoenix Areas Writing Project. Dorothy (Foxie) Livieratos of the Southern Arizona Writing Project is currently working on a monograph which will be part of the series published by the Bay Area Writing Project.

MODAL DEVELOPMENT OF TWO PRE-SCHOOLERS: A PILOT STUDY

Robert L. Wilson

According to Lenneberg, "The development of speech in children begins at a predictable age and seems to follow a specific maturational pattern."(1) That is, without formal teaching or classical (S-R) conditioning, a child reared in a normal environment (not in isolation) has the necessary stimuli to engage his Language Acquistion Device. Totally independent of a reward system or of exterior motivation, he spontaneously begins to acquire language, typically before he is one year old.

The premise that language acquisition is contingent on one's creative capacity as opposed to classical conditioning finds support in the fact that a preponderance of a child's utterances consists of various combinations of words arranged in a manner that an adult would not customarily use. That is, rather than acquiring language exclusively by imitating an adult's speech, the child will create his own linguistic patterns, using words which he has heard spoken by a variety of people in a variety of situations. In other words, he apparently builds a reservoir of meaningful words from which he can draw and structure into communicative sentences. Hence, assimilation and categorization followed by creative patterns of arrangement seem to be functions of the human brain.

Research has demonstrated that language development is a highly sequential and ordered process. That is, a child's first successful experiences with using language are those of naming familiar people and objects in his environment. In the earliest stage of language development, his vocabulary is limited to names of objects: mama, dada, ball, and others. This stage is followed by his making a distinction between PIVOT and OPEN words whereby the objects of his environment become the ball and my ball. Subsequent to the PIVOT-OPEN distinction, the child begins to make distinctions within the PIVOT class with such syntactical structures as this my ball. Finally, he acquires the class VERB, and his constructions become want my ball and other such telegraphic patterns. Telegraphic constructions then become complete simple sentences in the present tense and in the active voice. Approaching 3.0 years, the child is then able to distinguish between present and past tense. Again, these developments occur without formal instruction in the use of language.

Contrary to earlier evidence that language acquisition and development is marked by unwavering progression from age one on, however,

> "recent evidence suggests that earlier statements that they (children) have mastery of their language by entering school age are oversimplified. The developmental patterns are not quite as neat as they appear: within the progression is some overlap of stages, some regression to earlier stages, some nonproductive 'ritual' constructions, and certain 'preferred' deviations which roughly correlate with age." (2)

It seems well established that prior to school age, all children (excluding the severely mentally retarded) have acquired the language class MODAL. However, until the experimental research on the modal conducted by Diana Major at the University of

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Utah conducted on the acquisition and development of the modal as a word class. Thus, Major, a pioneer in the study of the modal, posited several conclusions from her research and offered various suggestions for further research as a result of her investigations. Using her study as a basis for further investigations, I decided to expand on Major's work, using two pre-school subjects: one age four, the other age five. Furthermore, I elected to delimit my study to the acquisition and the development of the modal class with these two subjects.

Description of the Study

The primary purpose of the Major study was "to assess the status of the English modal system in a group of children, ages (approximately) five, six, seven, and eight, to determine if there are measurable differences in the exploitation and comprehension of this system at these age levels."(3) She clearly pointed out that her primary concern was "not so much what children of these ages do produce spontaneously as with what they can produce under controlled conditions."(4) This has been my intent as well: to determine under controlled conditions what my subjects were capable of producing.

I assumed for the sake of this study what Menyuk had formerly concluded with regard to language development: that grammatical competence consists of two steps--acquiring the category and expanding the category by the acquisition of additional members. From this, Major claimed that it was appropriate to conclude

> "that children of entering school age have accomplished step one for the auxiliary category, including the modal. Step two, however, is apparently not complete."(5)

Based on the foregoing assumption that grammatical competence is a two-step process, I attempted to determine the similarities and differences in the modal development (both in usage and in comprehension) of two pre-schoolers—subject A, 4 years and 7 months; subject B, 5 years and 4 months. The two boys, who come from similar socio-economic backgrounds and who are currently enrolled in nursery school, spend most of their non-school time together, thus being (in all probability) the greatest language influence on each other.

For the purpose of this investigation, I assumed that both subjects (A and B) had acquired the category MODAL as part of their language competence. Assuming, however, that there would be a measurable difference between their manners of operationalizing the constituents of the class MODAL, I hypothesized the following:

1. that both subjects would understand a simple command in which a modal was used.
2. that the older subject (B) would respond to sentence-forming tasks with a modal question more frequently than would the younger subject (A).

For the sake of this study, I restricted the definition of the term MODAL to the nine classical modals— will, would, can, could, shall, may, might, and must. Given the fact that several other alleged modals such as ought, need, dare, and others are still subject to disagreement, it seemed prudent here to avoid the debatable.

According to Major, modals are acquired sequentially, in three clusters. Group I includes should, would, could, can, and will. The second group includes shall, may, and might. Must appears to come last, without the accompaniment of a mate. Given the

fact that in the separate treatments of this study I posed the same set of directives to each subject, independently of one another, the responses should have indicated to what point on the continuum each subject had progressed at his respective age. The series of directives given the subjects were slightly varied from one session to another and requested that the subjects introduce each of their questions with a particular modal. (See Table A.)

With the use of a puppet, I structured a dialogue with the subjects in which each subject, separately, was expected to formulate a series of modal questions. My directives remained the same from session to session except for the modals. So as to preserve the exact wording of each subject's responses, I tape recorded each of the dialogues, one week apart, over a period of three weeks.

TABLE A

Tasks Given the Subjects

Round 1

1. Ask Bozo if he will take a nap.
2. Ask Bozo if he can dance.
3. Ask Bozo if I may smoke.
4. Ask Bozo if he would tell us a story.
5. Ask Bozo if I shall fall asleep.
6. Ask Bozo if I might take off my shoes.
7. Ask Bozo if you should be a good boy.
8. Ask Bozo if you must brush your teeth.
9. Ask Bozo if you could have a drink.

Round 2

1. Ask Bozo if he must take a nap.
2. Ask Bozo if he would dance.
3. Ask Bozo if I shall smoke.
4. Ask Bozo if he will tell us a story.
5. Ask Bozo if I should fall asleep.
6. Ask Bozo if I may take off my shoes.
7. Ask Bozo if you could be a good boy.
8. Ask Bozo if you might brush your teeth.
9. Ask Bozo if you can have a drink.

Round 3

1. Ask Bozo if he should take a nap.
2. Ask Bozo if he will dance.
3. Ask Bozo if I might smoke.
4. Ask Bozo if he can tell us a story.
5. Ask Bozo if I would fall asleep.
6. Ask Bozo if I shall take off my shoes.
7. Ask Bozo if you must be a good boy.
8. Ask Bozo if you could brush your teeth.
9. Ask Bozo if you may have a drink.

TABLE B

Responses of Subject A

Round 1 — October 19

* 1. You want to take a nap?
2. Can't you dance?
* 3. You want to smoke?
* 4. You want to tell us a story?
* 5. You want to fall asleep?
* 6. You want to take off your shoes?
* 7. You want to be a good boy?
8. You must brush your teeth.
* 9. Can I have a drink?

Round 2 — October 26

1. You must take a nap.
2. You would dance.
* 3. You should smoke?
* 4. You want to tell us a story?
5. You should fall asleep?
6. You may take off your shoes.
7. I could be a good boy.
* 8. I may brush my teeth?
9. Can I have a drink?

Round 3 — November 2

1. You should take a nap.
* 2. You would dance.
3. You might smoke.
* 4. You would tell us a story.
5. You would fall asleep.
* 6. You should take off your shoes.
7. I must be a good boy.
8. I could brush my teeth.
9. I may have a drink.

Responses of Subject B

Round 1 — October 19

1. You will take a nap?
* 2. You could dance?
3. You may smoke?
4. You would tell us a story?
* 5. You should fall asleep?
* 6. You should take off your shoes?
7. I should be a good boy?
8. I must brush my teeth?
9. I could have a drink?

Round 2 — October 26

1. You must take a nap?
2. You would dance?
* 3. You should smoke?
4. You will tell us a story?
5. You should fall asleep?
6. You may take off your shoes?
7. I could be a good boy?
8. I might brush my teeth?
9. I can have a drink?

Round 3 — November 2

1. You should take a nap?
2. You will dance?
* 3. You think my daddy should smoke?
4. You can tell us a story?
5. He would fall asleep?
6. He shall take off his shoes?
7. I must be a good boy?
8. I could brush my teeth?
9. I may have a drink?

* Responses which do not utilize the modal of the directive

TABLE C

Statistical Summary of Data Based on 27 Responses

Observations	Subject A	Subject B
Appeared to understand the directive	27	27
Did not appear to understand the direcive	0	0
Responded using the correct modal	14	22
Responded substituting another of the classic modals	6	5
Responded using a questionable modal	7	0
Responded using no modal	0	0
Inflected the response as a question	12	27
Did not inflect the response as a question	15	0

Findings of the Study

In my opinion, subject B appeared to be more comfortable with the modal structure of the directives than did subject A. Furthermore, I observed that subject A found the modal construction of the directives a bit awkward but nonetheless intelligible. For that reason, when a subject responded incorrectly, I repeated the directive so as to allow the subject the opportunity to respond with the correct modal. Hence, in Table B the starred items are the first of two improper responses to the same directive.

From their responses, I was able to conclude that both subjects had, in fact, acquired the category MODAL. However, the younger subject had more difficulty constructing sentences using the classical modals. The frequently-debatable want to was a frequent substitute of his, particularly in the first round.

TABLE D

Modal Substitution

	Subject A		Subject B	
	correct	substitute	correct	substitute
1				
	WILL	want to	CAN	could
	MAY	want to	SHALL	should
	WOULD	want to	MIGHT	should
	SHALL	want to		
	MIGHT	want to		
	SHOULD	want to		
	COULD	can		
2				
	SHALL	should	SHALL	should
	WILL	want to		
	MIGHT	may		
3				
	WILL	would	MIGHT	should
	CAN	would		
	SHALL	should		

In view of the data, I cannot help but wonder whether in all cases must is the last of the modals acquired. It would appear that even though children may acquire modals in clusters, the components of each cluster may vary from one child to another. The fact that subject A was able to operationalize must but not will leads me to suspect that he had acquired the former but not the latter. On the other hand, subject B, who was able to operationalize all nine of the modals on at least one occasion, apparently has acquired all members of the class MODAL. Given the fact that the modal must was the only one with which the younger subject had no difficulty (nor did the older subject have difficulty with it), I am inclined to believe that for some children must may be acquired earlier than some of the other modals.

Despite the fact that, according to Major, will is in the first group of modals acquired and must is the last modal to be acquired, subject A used must correctly in each of the rounds but in no instance was he able to use will or shall. Instead, he substituted for them in each instance. On the other hand, subject B had no difficulty with either will or must but twice substituted for shall. Both subjects (A and B) had difficulty with might in two of the three rounds. Again, must being the last of the modals acquired, according to Major, both subjects had no difficulty with must yet had equal difficulty with might.

In addition to my finding about modal development, I made some additional observations about the manner in which the two subjects used the language:

1. That whereas the five-year-old was capable of using as his sentence subjects first, second, and third person singular pronouns (I, you, and he), the four-year-old was capable of using only first and second person singular pronouns (I and you).

2. That whereas the five-year-old was capable of inflecting every sentence as a question, the four-year-old was more inclined not to inflect, thus constructing statements rather than questions.

3. That both subjects typically constructed an indirect question, beginning their sentences with pronouns rather than modals. In two instances, however, the younger subject began his question with the modal can.

In summary, both of my hypotheses proved true. Without question, the responses of both subjects (A and B) reflected an understanding of the questions they were asked to formulate. Also, the older subject was, in fact, able to formulate "classic" modal sentences more frequently than the younger. However, I have some reservations about one of the finding of the Major study—namely, that the components of the modal clusters are constant and that the sequence of modal acquisition is as specific as Major noted in her study.

FOOTNOTES

(1) Eric H. Lenneberg, "The Capacity for Language Acquisition," Readings in Applied Transformational Grammar, ed. Mark Lester (New York: Holt, Rinehart and Winston, Inc., 1970), pp. 47-48.

(2) Diana Major, The Acquisition of Modal Auxiliaries in the Language of Children (The Hague: Mouton & Co., 1974), p. 9.

(3) Ibid., p. 10.

(4) Ibid., pp. 10-11.

(5) Ibid., p. 11.

(6) Ibid., pp. 7-8.

LINGUISTIC ANALYSIS: AN AID TO WRITING AND LITERARY INTERPRETATION

C. Lamar Thompson
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Generative-transformational grammar, as it has developed in the years since 1957 when Chomsky's Syntactic Structures (1) appeared, has added a significant dimension to English grammars. Professional educators, including Owen Thomas (2) and J. N. Hook (3), have been quick to adapt theoretical efforts of generative linguists to practical teaching materials and methods. These adaptations provide elementary and secondary school teachers with a comprehensive grammatical system, though not a complete one, and pose the following problem: Is it preferable to teach a grammar with minor theoretical gaps that explains more clearly the syntactical idiosyncracies of English or to teach standard traditional grammer?

In addition to the choice of teaching "G" or "T" grammar, the teacher has another choice, that of teaching grammar formally or informally. To a certain extent the choice is one of degree. Every teacher who corrects faulty usage in themes or in speech is teaching a grammar, just as does a teacher who approaches the material with his students formally and directly. Since grammars often represent a more specific and formal version of what many students implicitly understand, the choice centers on what value knowing a formal grammar will have for a student in other areas. Evidently, a formal grammar is a necessary approach when the student's internal grammars do not produce grammatically acceptable English. It is of particular advantage for students who are studying literature. It is also necessary for even those students who speak acceptable English, for they need it to correct their own work and to have an appreciation for their own language. Owen Thomas suggests in Transformational Grammar and the Teaching of English that linguistic analysis is a useful approach to the study of literature. (4) Such study reinforces the student's understanding of language structure as he learns to discern and appreciate the content and structure of particular literary works. **It certainly seems preferable to use pieces of real literature to teach language than to use the kinds of nonsense sentences found in some grammar texts.** Linguistic analysis can be used to introduce and reinforce such concepts as these: language has certain basic patterns which can be altered in myriad ways through the addition of transforms; language is constantly in a process of change; and language is basically speech. (5) In the internalization of these basic concepts, the student will examine syntax, phonology, morphology, dialect, and grammaticality. Such a use of linguistic analysis presupposes some knowledge of grammar on the part of the students. Exploring this idea reveals that linguistic analysis is a useful but not completely adequate approach to literary criticism and that linguistic analysis, as an outgrowth of generative grammar, is an adequate reason for the study of generative grammar. The purpose of this paper is to show how linguistic analysis relates to literary criticism by examining specific examples of poetry and to explore the usefulness of literary analysis in teaching the three language concepts identified

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earlier. The concept that language is structured or patterned is well-defined in Linguistics: A Revolution in Teaching by Postman and Weingartner (6). Students can be taught to read literature with consideration for the structures used by the author. Such analysis can be particularly enlightening in the study of poetry, which students often find difficult due to occasional tortuous syntax or very long sentences. An example is the following sonnet by Shakespeare:

SONNET 106

When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead and lovely knights,
Then in the blason of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have expressed
Even such a beauty as you master now.
So all their praises are but prophecies
Of this our time, all you prefiguring;
And, for they looked but with diving eyes,
They had not skill enough your worth to sing:
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.

In the study of sentence structure, the student will be aware that the first eight lines of this sonnet are one long sentence, that the verb of this sentence does not appear until line 7, and that all that comes before the verb is part of a transformation, a lengthy dependent clause.

If the teacher has given attention to the basic syntactic patterns and the ways these patterns can be transformed into an infinite variety of sentences, students can appreciate the use of the participial phrase in Margaret Walker Alexander's "For My People":

FOR MY PEOPLE

For my people everywhere singing their slave songs repeatedly their dirges and their ditties and their blues and jubilees praying their prayers nightly to an unknown god, bending their knees humbly to an unseen power;

For my people lending their strength to the years, to the gone years and the now years and the maybe years, washing ironing cooking scrubbing sewing mending hoeing plowing digging planting pruning patching dragging along never gaining never reaping never knowing and never understanding;

For my playmates in the clay and dust and sand of Alabama backyards playing baptizing and preaching and doctor and jail and soldier and school and mama and cookig playhouse and concert and store and hair and Miss Choomby and company;

. . . . . .

> Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. Let a beauty full of healing and a strength of final clenching be the pulsing in our spirits and our blood. Let a race of men now rise and take control.

Students will very likely be fascinated by the powerful and dramatic flow of Walker's words at the same time they investigate the massing of the phrases.

In the following poem by an anonymous poet, the modifiers are on different levels of generality and flow backward to the base clause:

SMILES

She smiled
Like morning rays breaking
over the horizon
Like a breath of fresh air
That bathed me and warmed me
and enlivened me.

Only the student who has truly internalized logical sentence structure can appreciate poetry that deviates from the pattern. This type of student realizes that the violations of grammar are deliberate and done to achieve an effect. The iconoclastic nature of many young people will lead them to enjoy greatly the analysis of such a poem as e.e. cumming's "i thank You God for most this amazing day," a curious and difficult work. It reads:

> I thank You God for most this amazing day:
> for the leaping greenly spirits of trees and
> a blue true dream of sky: and for everything
> which is natural which is infinite which is yes
>
> (i who have died am alive again today,
> and this is the sun's birthday; this is the birth
> day of like and love and wings; and of the gay
> great happenings illimitably earth)
>
> how should tasting touching hearing seeing
> breathing any—lifted from the no of
> all nothing—human merely being
> doubt unimaginable You?
>
> (now the ears of my ears awake and
> now the eyes of my eyes are opened)

The first sentence of the poem is obviously not grammatical in English. English does not include an adjective pattern which places words like "most" after prepositions and before a determinant article like "this". (7) The usual grammatical order for this adjective pair is "this most." However much one is tempted to reread the sentence in this fashion, he should not. The word "most" can be placed in other positions within the sentence, all of which are grammatically acceptable. They are

1.1) i thank You God for this most amazing day
1.2) i thank You God most for this amazing day
1.3) i thank You most, God, for this amazing day

All three are formed by displacing "most" from its position as established by cummings, and each position gives the word a distinct new meaning. The reader is forced to conclude that the placement of "most" after "for" and before "this" functions in a manner different from usual grammatical sense. Since cummings did not intend the reader to rewrite the poem, students will recognize the deliberate violation of grammar for poetic effect.

Two cautionary comments should be considered in this discussion of the relation of linguistic analysis to literary criticism. First, the student's conclusions drawn from linguistic analysis may be erroneous if the author was not deliberately conscious of his violations of grammar. Second, the student must not only be aware of the structures of grammar acceptable at the present but must also realize that certain structures not acceptable now were once correct. In other words, students must understand the concept that language changes.

Language changes in relation to time and place. The study of Shakespeare and the King James Bible reveals many transformations that were once in use but which have since been altered. An example is "He knows not" instead of the modern "He does not know." Chaucer used multiple negatives: "He never yet no vileynye ne saide, in al his lyf ynto no maner wight," and Shakespeare used a double comparison: "the most unkindest cut of all."

Other grammatical structures which would be considered irregularities today can be discovered by inquiring students. Chaucer used the relative "which" instead of the relative "who" in "The Pardoner's Tale":

Senec seith a good word, doutelees;
He seith he can no difference fynde
Bitwix a man that is out of his mynde
And a man which that is dronkenesse.

And Shakespeare used "will" with first person pronouns and "will" and "shall" interchangeably (which no purist would use today) as shown in an excerpt from Henry IV, Part I, III, ii:

When I will wear a garment all of blood,
And stain my favors in a bloody mask
Which, washed away, shall scour my shame with it.
And that shall be the dy, whene'er it lights,...

....For the time will come
That I shall make this Northern youth exchange
His glorious deeds for my indignities...
And I will call him to so strict account
That he shall render every glory up—
Yes, even the slightest worship of his time—
Or I will tear the reckoning from his heart.

The examples of grammaticality given here represent certain transformations and usages that were acceptable during the time of Chaucer and Shakespeare. When rules are deliberately broken, as evidenced in the e.e. cumming's poem, by poets and authors of reputation, it is done for stylistic effect. As students discover the effects of grammatical deviations, they are likely to learn that language belongs to people, not linguists, and that no person should become a slave to grammar. They also learn that to express their own individuality, they must do what is unusual.

The instructor can demonstrate how the shifting, changing nature of language can aid the writer. As attention is given to terms and syntactic patterns more common to past literary periods, in order to understand older literature, students will be absorbing a knowledge of the morphology of their language. As they learn that words are classified as form class words (noun, verb, adjective, adverb) and structure words (determiners, auxiliaries, prepositions, relatives, qualifiers, conjunctions, pronouns), they can recognize the use of structure words at the beginning of lines in the Shakespearean sonnet previously quoted.

Given a speech such as Mark Antony's funeral oration in Shakespeare's Julius Caesar, the student can identify the key words and phrases in that speech which he uses to influence the citizens to accept his interpretation of the assassination. Using a poem such as Poe's "The Raven," students can describe their responses to certain words (e.g., "nevermore," "tapping," "rapping") and can analyze the words that elicited the responses. Students might also enjoy taking a passage from Shakespeare or from the King James Bible and substituting modern words for those that are obsolete or archaic.* This exercise should provide a good oportunity to contrast diction in early literature with modern diction.

The concept that language changes is twofold. Language not only changes with the passing of time but also varies from place to place. English is spoken quite differently in England and in the United States, and there are many dialects within the two countries. Many works of literature taught in the schools will require consideration of these dialect differences found in the literary selections with information to be found in various studies, particularly those dealing with regional and social variations in pronunciation.

In the following stanza from Paul Dunbar's "A Frolic," a nonstandard dialect is used to convey meaning from the spoken language:

Swing yo' lady roun' an' roun',
Do de bes' you know;
Mek yo' bow an' p'omenade
Up an' down de flo';
Mek dat banjo hump huhse'f,
Listen at huh talk;
Mastah gone to town to-night;
'T ain't no time to walk.

Although some of the words represent nonstandard pronunciation such as "d", a great many of the spellings are no more than "eye" dialect, for example, the her in "huhse'f". Incidentally, it might be pointed out to the students that the use of prepositions varies

* See "Diction and the Ten Commandments" by Gary Raether elsewhere in this issue of the Bulletin. MF.

throughout the country. Southerners will "listen at" while Northerners "listen to." The students will further realize that in the matter of communicating, which is the purpose of language, no one dialect is superior or inferior to any other in its potential for expression. However, students will further understand and evaluate the value judgments that society attaches to dialects. Classroom activities which allow students to play various roles such as minister, doctor, servant, businessman, farmer, or parent can help students demonstrate the ability to use dialects that are appropriate to these roles. They will also accept the concept that everyone speaks a dialect and that a dialect is personal and valuable to the individual.

The study of the changing nature of language according to time and place reinforces the concept that language is speech. As Postman and Weingartner indicate, this concept seems deceptively simple since we often mistakenly equate learning the language with learning to read the language. (8) Actually, a preschool child has already mastered the sound system of his language. The sound system, or phonology, is very important to the writer, particularly to the poet, and analysis of phonology in the study of poetry can facilitate the understanding and appreciation of literary works. While the teache will automatically stress purely semantic considerations such as imagery, the sound system may be emphasized through the study of rhyme scheme, onomatopoeia, alliteration, and assonance. Attention is thus focused on the ways the writer appeals to the reader's inner ear.

A good example of an unusual use of rhyme is Herbert's "Paradise":

I blesse thee, Lord because I GROW
Among thy trees, which in a ROW
To thee both fruit and order OW.

What open force, or hidden CHARM
Can blast my fruit, or bring me HARM
While the inclosure is thine ARM?

Inclose me still for fear I START.
Be to me rather sharp and TART,
Then let want thy hand and ART.

When thou doest greater judgments SPARE,
And with thy knife but prune and PARE,
Ev'n fruitfull trees more fruitfull ARE.

Such sharpness shows the sweetest FREND:
Such cuttings rather heal than REND:
And such beginnings touch their END.

The sound of internal rhyme is particularly pronounced in Coleridge's Rime of the Ancient Mariner. It establishes a moving rhythm, suggesting a ship journeying across the waves, as shown in the following selected lines:

The ship was cheered, the harbor cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.
. . . . . .

The ship drove fast, loud roared the blast,
And southward aye we fled.

The Coleridge poem is also a source of superb examples of alliteration and onomatopoeia. Students will enjoy the sounds of the letters "b" and "f" in these lines:

The fair breeze blew, the white foam flew,
The furrow followed free....

In the study of alliteration, students will be interested to learn that it is one of the oldest poetic devices. Beowulf and other early Anglo-Saxon poetry reveal alliteration as a major characteristic.

Students will enjoy finding examples of onomatopoeia since many of their slang terms are words whose sound suggests their meaning. Fist fights in Batman comic books produce words that can be shown to be of similar origin to the sounds made by the icebergs sighted by the Mariner:

It cracked and growled, and roared and howled
Like noises in a swound.

Students will readily appreciate Poe's use of the device in "The Bells." They should enjoy searching for onomatopoeia, since it is usually easy to spot and fun to read aloud.

Students may be taught to observe how segmental phonemes can set mood or pace as in Shakespeare's "Sonnet 30". The "s" sounds indicate a silent, hushed tone, while the "t" sounds slow the pace.

SONNET 30

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste.
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since canceled woe,
And moan the expense of many a vanished sight.
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of forebemoaned moan,
Which I new pay, as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

The sibilent "s" was used again by Shakespeare to set mood when Hamlet spoke of posting "with such dexterity to incestuous sheets." One is reminded of the hissing of a snake. Poe used the "s" effectively in "The Raven" when speaking of the "silken, sad, uncertain rustling" of the curtains. Students will note both alliteration of consonant sounds and assonance in Poe's line.

Frequently students read a poem in such a manner as to permit the final sounds to fade away. The final consonant sounds of "t" and "d" should be burst in this poem by Claude McKay:

IF WE MUST DIE

If we must die—let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die—oh, let us nobly die.
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
Oh, Kinsmen! We must meet the common foe;
Though far outnumbered, let us show us brave,
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

It is easy to see how the sounds of the strong letters reinforece the defiant courage expressed in the lines.

The teaching of punctuation can be enhanced through the study of the sounds of poetry. Students who read poetry aloud or hear it read become aware of the occurrence of pitch, stress, and juncture. When they have mastered to some degree the placement of appropriate commas and periods, they may learn much from considering they work of a poet who eliminated plus junctures as cheerfully as he scrambled parts of speech—e. e. cummings. Instead cummings lets line divisions signal the pauses and often runs words together to emphasize their relatedness. Students can enjoy the following poem while mentally "punctuating" it:

PORTRAIT VIII

Buffalo Bill's
defunct
who used to
ride a watersmooth-silver
stallion
and break onetwothreefourfivepigeons justlikethat
Jesus
he was a handsome man
and what I want to know is
how do you like your blueeyed boy
Mister Death

Students who learn well the above concepts should be able to transfer them to their writing in terms of their being their own editors and in terms of structuring their ideas and showing relationships within the sentence and establishing both tone and rhythm consonant with their own ideas.

Consideration has been given to three basic language concepts which can be reinforced through linguistic analysis of works of literature commonly taught in the schools. The three concepts—that language is structured, that language changes, and that language is basically speech—can be painlessly absorbed at the same time students develop apreciation for good writing. Such study will probably greatly enhance the study of generative grammar. The field of linguistic analysis of literature, as Thomas notes, is unexplored and potentially exciting. Certainly, the examples we have chosen show that linguistic analysis can be a useful tool in expanding our perceptions of individual literary works.

FOOTNOTES

1. Noam Chomsky, Syntactic structures (The Hague: Mouton and Company, 1957).

2. Owen Thomas, Transformational Grammar and the Teacher of English (New York: Holt, Rinehart and Winston, 1965).

3. J. N. Hook, Modern English Grammar for Teachers (New York: Ronald Press, 1970).

4. Thomas, op. cit., pp. 210-224.

5. This is not to say that speech and writing are the same, for writing is derived from speech and is a representation of speech which has its own characteristics.

6. Neil Postman and Charles Weingartner, Linguistics: A Revolution in Teaching (New York: Dell Publishing Co., Inc., 1966), p. 178.

7. Thomas, pp. 79-87.

8. Postman and Weingartner, op. cit., pp. 177-178.

AN EXPERIMENT WITH NON-VERBAL MESSAGES

Dayne Ann Puglisi

Most of the time, we interpret the messages that others send us through the verbal language, spoken or written. However, it is important to decode the non-verbal messages, as well. By decoding non-verbal messages, we enable ourselves to acquire insight into the true meaning of the message itself. Non-verbal messages are sent in many different forms, such as facial expressions, gestures, posture, eye gaze, and touching. When non-verbal behavior accompanies verbal behavior, it can either complement or contradict it. By complementing verbal behavior, the non-verbal messages enhance and define it, thus strengthening the spoken message. When the non-verbal behavior contradicts the spoken language the message is perceived as distracting; it is unclear.

To illustrate the various forms of non-verbal behavior which either complements or contradicts the verbal message, I performed the following experiment at various retail stores in Phoenix, Arizona. Each salesperson's nonverbal behavior was monitored and then classified as either contradictory or complementary when measured against their verbal messages.

SITUATION #1: I entered a jewelry store and asked a salesman to show me a ring that was in the showcase. He took the ring from the case and handed it to me. As I put the ring on my finger, he broke eye contact and began looking out the window. He then said, "Oh that's lovely," in a low pitched, non- enthusiastic tone of voice. He was not even looking at me or the ring as he spoke, and he did not smile.
RESULT: His non-verbal behaviors such as loss of eye contact (looking out the window) and his lowered voice pitch contradicted his verbal message. His expressions and behaviors distracted from his spoken words and left me wondering how he truly felt about the ring. It appeared to me that he was uninterested because of his lack of enthusiasm and non-attending behavior.

SITUATION #2: I was in line at the check-out counter of a grocery store. As the cashier finished ringing my order, she said, "Thank you and have a nice day." As she was speaking, she broke eye contact, her facial expressions had all turned down, and she began pushing the next customer's order through.
RESULT: Her loss of eye contact with me and her preoccupation with the next customer's order contradicted her spoken words. In this instance, the friendliness and sincerity of her words were counteracted by her non-attending behavior. The message was perceived as insincere and routine.

SITUATION #3: I approached a salesman at a major car dealership and expressed interest in a certain car. After the salesman showed me the advantages of the car, he then brought me to his office to discuss possible payment plans. After looking at the figures, I told him I'd like to think about it before I made a decision. He said, "Sure, take your time." After he said this, he maintained continuous strong eye contact and sat in an upright position. I noticed that his body was still, except for his hands, which were clenched.

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RESULT: His rigid posture and continuous strong eye contact demonstrated his anticipation. His clenched hands displayed his anxiety. Although his verbal message had expressed a relaxed, confident attitude, his non-verbal behavior contradicted his verbal message, showing his uncertainty and desire for a quick response.

SITUATION #4: As I brought my purchase to the cash register at a health food store, the cashier said, "Hi, how are you today?" While he was speaking, he showed no eye contact, and his posture was slumped. Before I had the opportunity to respond to his question, he began ringing the purchase and calling out the prices.
RESULT: First of all, his lack of eye contact and slumped posture showed his lack of interest in me as a customer. Second, when the cashier immediately started calling out the prices and left me no time to respond to his question, he demonstrated his lack of sincerity. His spoken words were perceived as friendly and caring, but his actions contradicted the spoken message.

SITUATION #5: I entered a retail store and walked by a clerk who was ticketing merchandise. The clerk glanced up but did not speak to me. After I stood around, looking through racks of clothes for approximately 10 minutes, she again glanced up at me and said, "Can I help you?" As she spoke, she continued to ticket the merchandise.
RESULT: Her verbal message of expressing desire to help was directly contradicted by the time it took for her to offer assistance, the lack of eye contact, and her preoccupation with her activity instead of focusing her attention on me as a customer.

SITUATION #6: As I entered the sportswear department of a large department store, the salesgirl was taking inventory. She acknowledged my presence by looking up from her work and smiling at me. She then put down her clip board and began walking towards me, maintaining eye contact the entire time. She approached me and said, "Hi, Can I help you find something?"
RESULT: Her verbal and non-verbal actions showed a sincere desire and willingness to help me. Therefore, both of her messages were congruent with each other. Her non-veral messages had complemented her verbal message, thus strengthening it.

SITUATION #7: When I entered a shoe store, the salesman immediately came over to me and asked "Can I show you our latest styles for fall?" He walked right up to me and stood in close proximity. His facial expressions were all turned up (corners of eyes, mouth, and cheeks.) His eye contact was strong.
RESULT: This man showed a sincere effort to offer help. The close distance which he stood from me indicated his desire for an interaction. As he spoke he tilted his head, thus showing a desire for a reply from me. The non-verbal cues I received from this salesman sharply complemented his verbal words. His desire to help me was evident in both his verbal and non-verbal messages.

SITUATION #8: While in a boutique shop in Phoenix, I approached a saleswoman who was ringing up another customer's purchase. The customer was writing a check, and the process of establishing identification was taking quite a while. I then interrupted their transaction and told the clerk that I had the exact amount of my purchase and asked if I could just leave the money with her. Her top lip tightened up, and her eyes narrowed as she said, "This woman was first, and you'll have to wait your turn." She appeared to be disturbed at my interruption.
RESULT: Her non-verbal cues, such as the tightening of her top lip and the narrowing of her eyes, indicated that she was annoyed by my request. The non-verbal cues complemented her words to the extent that her message was clear and concise.

CONCLUSION

During this study, which illustrated various non-verbal cues, the predominant cue appeared to be eye movement. I found that the longer a person maintained eye contact, the more interested and attentive this person was. A short glance or broken eye contact showed lack of interest or the desire to be somewhere else.

Facial expressions illustrated many types of feelings. Relaxed facial muscles or the corners of th eyes, cheeks, or mouth turned up displayed feelings of approval, sincerity, happiness, and warmth. On the other hand, when the facial expressions had become "frozen" or "turned down," the person was perceived as unhappy, diapproving, tense, and, anxious.

Gestures and body posture showed indications of either desire to be of assistance, interest, laziness, or self perception. For example, a person with rigid or strong posture appeared interested and anxious to be of assistance. This type of posture indicated a high feeling of self worth as well. A person with slumped posture was perceived as uninterested, lazy, and having a low feeling of self worth.

In conclusion, I found that decoding non-verbal behavior is valuable in determining the meaning of various interactions and reactions. Reliance upon verbal messages alone cannot give an accurate understanding of how a person really feels. Therefore, it is important to be able to identify various types of non-verbal behavior and to be able to distinguish between complementary and contradictory non-verbal messages when used in conjunction with verbal behavior.

NCTE BOOK HELPS TEACHERS, PARENTS USE
NEW FINDINGS OF LANGUAGE RESEARCH

The best hope for helping children read and write better depends on putting new knowledge about the learning process to work, in the classroom and in the home. Discovering Language with Children edited by Gay Su Pinnell, a new book from the National Council of Teachers of English, serves as a bridge between researchers who have gained new knowledge about language learning, and classroom teachers and parents, who need that knowledge and are in a position to put it to good use.

The fact that repeatedly emerges from the diverse research covered in this book is that from infancy, children are eager absorbers, users, and analysts of language. They become adept at spoken language long before kindergarten, and eagerly attempt reading and writing before they are formally taught. It is up to teachers and other adults to help them sustain that early momentum. The researchers stress findings showing that if adults in and out of school are careful not to frustrate children's belief that reading and writing are intended for meaningful communication, this growth will continue at a healthy pace throughout life.

(Discovering Language with Children, edited by Gay Su Pinnell. 132 pages, paper. Includes bibliographies. Price $5.50; NCTE members, $5.00. ISBN: 0-8141-1210-2. LC: 80-24795. Available from NCTE, Urbana, Illinois. Stock No. 12102.)

APOLOGIA AND ARTLESSNESS: THE LANGUAGE OF REJECTION SLIPS

Ann and Jay Barwell

> "But I say unto you, that every idle word that men shall speak, they shall give account thereof in the day of judgement. For by thy words thou shalt be justified, and by thy words thou shall be condemned."
>
> —MATTHEW 12:36-37

Indeed, we are at the mercy of language. Thumbing through any text or anthology of language-theory readings one will find an abundance of pedagogical comments about people's inability to function without symbols, verbal and non-verbal; their inability to survive without a system of communicating those symbols. Also, one discovers the elitist notion that literature, written language, measures the Progress of a race: the more literate, the more civilized. This suggests that the more one writes, reads, and responds to literature, the more culturally developed, the more "polite and courteous," and the less "rude" one will be, as Webster suggests. This is, if not fallacious, arguable.

Consider one example: the middleperson for everything we read. The editor.

First of all, you know what an editor is, right? A person, intelligent and sophisticated, well-read and articulate, honest and objective. One imagines the editor as she sits behind a large oak desk, papers strewn across the surface, two empty coffee cups and a pencil holder nearby. And if one listens carefully, it is possible to eavesdrop on her telephone conversation with a poet or novelist, inviting the writer to lunch, speaking casually about the marketability or the intensity of the manuscript she's just read. Right? No weaseling around, no artifice of language—just directness of speech. Tact. Simplicity.

And editors, we like to think, have what is called "literary taste." They have an eye for what is right. They are our censors. Unfortunately, as Arnold Bennet once said, the "right" things in literature are "right...solely because the passionate few like reading them." Perhaps a couple of centuries ago literary taste was somewhat uniform, but the taste of Americans has become as varied and motley as those Taste Buds we see on the beer commercial. What is right to one editor is equally wrong to another; what works for one appears useless to another.

So, unless the aspiring writer is dealing with a personal friend who happens to be the editor of Mademoiselle or The New Yorker, the editor might be compared to a blind date, the outcome of which is always questionable.

The editor becomes a person who says No 99% of the day to everybody and everything, whose language of response is abrupt, abstract, euphemistic, and often shoddy, or so loose and corrupt with slang or jargon that one wonders who the audience is. (Dig it?) Not to mention the damage an editor has upon the ego, the super-ego, the alter-ego, and the id.

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In this way the writer is subject to the language of obsession, an obsession occupied by denial: the editor's rejection, the statement of which, if any, is usually hidden, concealed, sometimes apologetically, often artlessly.

Our image of the editor is shattered: we become disillusioned. The editor's desk turns into a work bench stained with grease, spilled coffee, and crushed M&Ms: the editor becomes something annoying, a rodent, small creature with an impersonal eye.

The aspiring writer who perseveres through the recklessness, the ambiguities, and the literary obsessions of editors will probably also collect an assortment of rejections, the language of which can be classified into two categories, neithr of which is constructive. For the most part, the language of rejection is the speech of those who consider themselves among a select group. However, the argot of one clandestine tribe of editors attempts an intimate, more creative relationship between editor and writer. Usually these rejections are handwritten, though the message is not necessarily clearer or more helpful:

From Yellow Brick Road:

Nope. None of these.
Over easy.

This rejection tends to make the writer feel like the editor's breakfast,and one begins to assume the editor has a repertoire of cooking responses:

Yup. Well done.
Nope. Poem's only half baked
Appetizing, but overdone.

Another from Small Pond:

Dear Friend,
Come back sometime.
No Promises.

One wonders if the editor suffers from semantic aphasia. Another from Chouteau Review:

These remain just outside the window for me.
Sorry.

Receiving such personalized rejections can be comforting. One realizes that editors are ordinary people. In fact, it's probable that the first editor is a part-time short order cook; the second, an actress attempting to capture the voice of Mae West; the third, a high-rise window washer.

Most editors are aware of the impersonal tone of their language; some actually apologize right on the rejection slip. The American Poetry Review affects a certain courtesy by acknowledging this deficiency:

...We regret that the large volume of submissions precludes a more personal reply.

Amusingly, however, there are editors whose handwritten response does nothing more than record the same trite message as the printed formal rejection. Devoted to the same lacklustre language, these editors maintain their separateness from the writers:

From Quarry West:

> Thank you for submitting your material for our consideration. We enjoyed reading it. We regret, however, that we have decided not to use it at this time.
>
> Your interest in our magazine is sincerely appreciated.

From Yankee:

> The editors regret that the accompanying material does not exactly satisfy our needs at the moment. Thank you for giving us the opportunity to consider it.

Can you guess which is the "personal" handwritten message?

Note also the term "material." Its use is rampant in rejection slip-ese. Derived from the Latin materia, meaning substance or matter, "material" suggests something raw and unfinished as opposed to the word "manuscript," a more professional, literary-sounding term.

"Submitting" is also an interesting word. It suggests the subservience of the writer-editor relationship, the connotations being "giving in," surrendering," "acquiescing." More disgruntling, however, are the phrases "at this time" and "at the moment." They are misleading weasel words, and suggest to the inexperienced, unhardened writer that the same poem or story can be resubmitted at a later date.

Of course, no rejection slip is complete without the perfunctory extending of sorrow or regret, often both. One wonders how an editor can ever smile through all that inevitable depression. "Regret" is so funereal. One could look on the light side, though. For an editor to say "sorry" echoes that famous poem by William Carlos Williams. In fact, a typical form rejection might well be a parody of "This Is Just To Say":

> I am returning
> the poems
> I found in
> the mailbox
> and which
> you'd probably been
> spending
> much time on
>
> Forgive me—
> they are useless
> insipid—
> for being so cold.

Traveling through the chicanery of rejection, one encounters a variety of professional and pseudo-professional occupations. One editor, probably obsessed with Freud, replies, "Reading your stuff is like entering a damp cave into which no light penetrates." Another editor responds as if the writer was a door-to-door salesperson: "Can't buy anything this time around. Try in a couple a' months." A modern bestiary of editors might look like this:

THE DOCTOR (with his arcane prescriptions)
"Your manuscript is hypnopompic and internally aphonic: requires surgical removal.

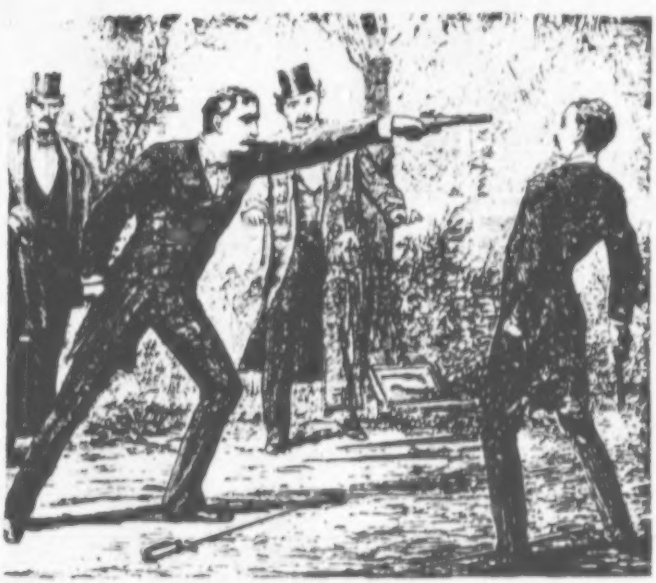
THE ELECTRICIAN
"...a spark of interest here, but nothing connects...Your images short-circuit the emotional..."

THE BAKER
"This story begins to rise, but you just close the oven door too quickly."

THE BASEBALL PLAYER:
"This is a bit left field. We like material that is hard-hitting, fast. No curves, only knockouts."

There are also ENCOUNTERS OF THE THIRD KIND: "Sorry, but we like material that leaps off the page and into our minds, eyes, ears, and throats: writing that fills a void, a space between stop and go."

The winner, however, is the editor whose language, (both verbal and particularly, non-verbal) is least ambiguous:



The editor of kayak has examined your submission with care and, while sympathising with your aspirations, feels obliged to return your offering

Sincerely

George Hitchcock

The editor of kayak regrets that your submission, although worthy, didn't quite make it.

Sympathetically,

Lon Liggett

While the standard language of rejection slips is distasteful, impersonal, and dispassionate, there is nothing immoral about it. Rejection slips may someday prove to be of great sociological-historical relevance. Supposing, for example, you were an anthropological linguist centuries from now, and you were making observations about an archaeological find—a packet of rejection slips some unknown writer had dutifully (or masochistically) collected over a period of time. What sort of conclusion could you draw about the literary society of the 20th century? Food for thought.

We live in a world of hard times and have become accustomed to rejection: we feel naked, left out, if we do not get at least two a day. The language of rejection is indigenous not only to the highly literate, however: it permeates our whole regrettable culture: rejection from our children and our parents, from lovers; from job applications, insurance agencies, and credit corporations; from automobile registrars and bills of health. I recently sent my laundry to Sparkle Cleaners and it was rejected! Later, as I sat in a cocktail lounge, trying to hide the grease stains on my trousers. I saw a man leaning against the wall, probably drinking Black Velvet. He was speaking quietly with a woman who seemed, as Frost might have described it, neither out far nor in deep. As he spoke, and as he forced his most Gregory Peck expression, I moved closer and heard her say, "No, I'm sorry. That's not my...Maybe another time. It's not that I don't like...but I regret..."

We apologize, deeply, for closing this article on such a despairing tone. It is regrettable, and we are sorry we cannot speak further to this at more length. We do offer our condolences. It is not that we don't like you: in fact we mean to imply nothing by this. But to expand at this time would just not suit our present needs.

In all sincerity,

Ann & Jay Barwell

MONDAY

MORNING

CONCRETE POETRY

Objective: Students will experiment with poems shaped like their subjects and with words shaped like the things they describe.

Grade level: Just about any.

Time needed: One class period

Materials needed: Examples of concrete poems. See next page. (Keep those of former students for this purpose.) Poems like this are published from time to time in the English Journal and other professional publications; see "Gestalt Poetry is Alive and Well on the Overhead Projector," by W. J. Watkins, in Media and Methods, April, 1970. Well-known literary examples are George Herbert's "The Altar," "The Mouse's Tale" from Alice in Wonderland, and Dylan Thomas's "Vision and Prayer."

Procedure:

1. Read or pass around samples of concrete poetry.
2. Discuss possible subjects for such poems: animals, natural objects, metaphors for abstract ideas.
3. Have each student write a concrete poem.
4. Share with the class. Post the best ones on bulletin board.

Variation:

Have students write "Concrete Words." See examples below.

Comments:

These fit many categories: language, creativity, writing, and what to do until the substitute comes.

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Pomegranate, peruvian leaves, pyracantha berries, split saguaro fruits
Apricots, orange, kumquats, loquats, ocotillo flowers, spreading annuals
Prickly pear blossoms, agave flowers, Palo Verde tree in bloom
Bursage, yucca, cholla, hedgehog, organ pipe, barrel cactus
Summer skies, swimming pools
Mountain shadows

MELT

TABLE

HEADLINE POETRY

Objectives: Students become aware that poets use condensed language.
Students generate original and often unusual thoughts.
Students experiment with poetic sound devices, such as alliteration, onomatopoeia, and rhyme.

Grade level: 4-12

Time Needed: 55 minutes

Material needed: One or two issues of a large Sunday paper.
Scissors, glue, notebook paper.

Procedure: 1. Give each student materials: a page or two from the newspaper, scissors, glue.

2. Share any material except the newspaper.*

3. Cut out as many large headline words as possible (not entire headlines—individual words).

4. Following a formula on the board, such as:
   1st line - 4 words
   2nd line - 3 words
   3rd line - 4 words
   4th line - 3 words
   5th line - 1 words
   6th line - 1 word
   arrange words to create a headline poem. The poem can be nonsense. According to the teacher's goals for any class, students might try to create lines with rhyme or alliteration. The formula could also be changed in any fashion. Words should be shifted around and experimented with on desk top before the final poem is glued to paper. A teacher sample helps get students going.

5. Share poetry with class. See example on the next two pages.

Comments: I used this activity to introduce a poetry unit to juniors. Students became aware of the difficulty and skill involved in writing poetry and at the same time found they could create poems themselves.

Sharing with the class provides an opportunity to build confidence. This activity encourages students to experiment with words and provides a different approach for teaching poetic sound devices. My students asked to write headline poems again.

* I must credit Steve Dunning for this idea.

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costs For A family

IS it WORTH

steam AND heat uses

stop Adults now

If your

you.

93 Liz Murillo

diamond **Rings** **get** **Special**

Think about it.

Close **students** **hand** **hearts**

A grand effort

Puppy love

misery

lisa Claydelaine

FUN WITH ALLITERATION

Objective: To have some fun with alliteration and diction.

Time needed: One or more class periods.

Grade Level: High School

Materials needed: Samples of former student productions, like "The Brush." Published pieces employing alliteration. I have a couple I use, taken from church magazines. One, called "Melody in F," tells the story of the Prodigal Son, beginning with

> Feeling footloose and frisky, a feather-brained fellow
> Forced his fond father to fork over the farthings.

and ending with

> Father's forgiveness formed the foundation
> For the former fugitive's future fortitude.

In between, four or five F's follow fluently on every line. Another piece is a "An Alliterative Allegation," by Sarah Walton Miller, "a mighty melodrama," featuring a "modest, mediocre maiden," a "vile, venomous villain," and a "handsome, hubristic hero."

Procedure:

1. Have student volunteers read one or more of the examples. If appropriate to the course, discuss the humor of exaggeration, or the humor produced by incongruous juxtapositions of different levels of diction, like "fond father" and "fork over."
2. Give students a subject—perhaps the plot of a recently-read work of literature, or a school happening, and ask them to create, individually or in groups, their own alliterative pieces in prose, poetry, or drama.
3. When students have finished, or the next day, have them read aloud some of their creations. Post the best on the bulletin board.

Comments:

This is a good emergency lesson, useful for those times when a parent conference interrupts your planning period or when you are suddenly called upon to cover another teacher's class. Students enjoy it, but they also learn something about language.

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THE BRUSH

Detective at desk in Police Office. Man walks in.

D. Yes, sir, may I help you?
M. Yes, I would like to report a burglary.
D. Fine. The police department is always willing to assist the community. If only everyone would take an interest in justice as you have, our city could be safe from criminals. So, what was stolen?
M. A brush!
D. A Brush? I'm afraid this department doesn't investigate brush thefts. So if you'll just. . .
M. Well, it's not an ordinary brush. It's worth a great deal.
D. How can a brush be worth a great deal?
M. It is a brass brush.
D. Brass is hardly a precious mineral anymore.
M. There is more to it than just brass.
D. For instance . . . .
M. Well . . . It has bristles.
D. Don't most brushes have bristles?
M. Bronze bristles?
D. Let me get this straight. You have a brass brush with bronze bristles?
M. Exactly.
D. What does one do with a brass brush with bronze bristles?
M. Not much, although it could come in handy in a brawl, I suppose.
D. I still don't think our department can investigate a brush.
M. I thought you were always willing to help this community?
D. For the loss of a brush?
M. A valuable is a valuable
D. All right; all right. Let us get a full description. What did it look like?
M. A brass brush with bronze bristles.
D. No, No, No....What color? Just brass? Was it tarnished?
M. Somewhat. I guess it was more brown than brass colored.
D. Tan or dirt brown?
M. Bright brown! (forcefully)
D. I might have known. What was the brush's shape?
M. Kind of broad (gestures with hands) You might say it has a broomstick handle.
D. I might say that? (sarcastically)
M. Well.....I guess it is a broomstick.....but it's brass.
D. Now, let me get this straight. You had a brass broomsticked brush with bronze bristles?
M. No, a bright brown, brass broomsticked brush with bronze bristles. You could say a broad a bright brown.....
D. A broad bright brown broomsticked brush with bronze bristles.
M. Right!
D. Right! Well, where did you get this broad bright brown (stumbling) ... this brush?
M. From my brother.
D. Your brother?
M. That is correct; he brought it to me.
D. Your brother brought it?
M. My brother Bob.
D. Your brother Bob brought it? Now let me get this straight. Your brother brought a broad bright brown brass broomsticked brush with bronze bristles.
M. Yes, My brother Bob did.

D. Your brother Bob. Your brother Bob brought a broad bright brown brass broomsticked brush with bronze bristles.
M. That is correct.
D. Where was the brush stolen from?
M. My basement
D. Was the brush out in the open?
M. No it was in a box.
D. A box in your basement.
M. Right.
D. Was the box open?
M. No, it was behind a bed.
D. Box behind bed in basement. (writing)
M. Well, actually, it was in the bottom of the basement. I have a two level basement.
D. Now let me get this straight. Your brush was in a box behind a bed in the bottom of the basement?
M. Right.
D. That means your brother brought a bright brown brass broomsticked brush with bronze bristles in a box which was behind a bed.
M. No, my brother, Bob, brought a broad bright brown.....
D. (continuing) brass, broomsticked brush with bronze bristles (pause), (regains composure), Do you know who burglarized your basement?
M. A burglar.
D. No, No, No. What did he look like?
M. He was Big. B-I-G. Big.
D. A big burglar, that is hardly a description. There must be hundreds of big burglars.
M. Well, that's not my fault. You're supposed to catch them.
D. If you were more specific, maybe we could.
M. He was bald, but he had a beard.
D. A big bearded balding burglar. (upset) How did he get in.....broke a (thinking) bolt or something?
M. Absolutely!! How did you know? (in disbelief)
D. It only figures. Now let me see if I got this straight. (writing) A big bearded balding burglar broke bolt in box, behind bed in bottom of basement—and—borrowed bright brown brass broomsticked brush with bronze bristles that brother Bob brought.
M. That's it.
D. (excited in disgust) That's it!? That's it? (second time louder) I hope that's it!
M. Well, that's not quite it. (reluctant)
D. What now, you lose a brooch or something?
M. Oh, no.....(calm) It was a silhouette. I think he stole our silhouette also.
D. A silhouette? You mean an outlined picture of something?
M. A silhouette!
D. What was the silhouette of?
M. Soldiers.
D. Soldiers? (getting frustrated)
M. Six soldiers.
D. Six soldiers? (getting increasingly more frustrated)
M. Six shy soldiers.
D. Six sl... shoulders? Six shy soldiers?
M. A silhouette of six shy soldiers?
D. A silhouette of six shy soldiers, silhouette of six shi solders (etc)...anything else?
M. It was a silver silhouette of six shy soldiers.
D. (about to cry) a silver silhouette of sick sly soldiers. Six shy soldiers.

M. It was on silk.
D. A silk silver silhouette of six shy soldiers?
A silk silver silhouette of six shy soldiers?

GET OUT! Get out! Get out of my office!!!
M. (Begins to run out)
D. Wait. (softly) Wait. (calms down) (still shaking)

I'm sorry. I'll be all right. I should listen. I should assist the community. I'll be all right. Now then what's your name?

M. Ziggy Zagenski.
D. Get out.....Get out..... (runs after him)

THE LANGUAGE OF ADVERTISING

Goal: Students will understand how the language used in advertising is designed to manipulate them.

Grade level: I use this with seniors who are labeled "non-college," but any high school group should be able to handle the material.

Time needed: Approximately two weeks. Several exercises can be used independently.

Materials needed:

Mandatory:
1. Large collection of old magazines
2. Xeroxed copies of mail order ads
3. List of advertising techniques and values (see next page)

Optional:
1. Article: "How the Ads Admen Use Use Us," from Word Abuse by Donna Woolfolk Cross, Coward, McCann & Geoghegan, Inc., 1979. It was reprinted in Literary Cavalcade, but I'm not sure of the date. I think it was the 1979 Christmas issue.
2. Articles from the Arizona Daily Star concerning mail orders. Every year the Star has at least one article on problems with mail orders. I save these articles and put them on the board for students.
3. Article: "Forty Persuasive Techniques," Scholastic Voice magazine, Vol. 57, No. 4, October 10, 1974. A great issue, if you can find it.

Procedure:

1. I begin by giving students copies of the sheet listing advertising techniques and values. As we go through these, I show current ads from magazines as examples. The students then make notebooks of the techniques with examples which they find in old magazines.

2. The students then read the article, "How the Ads Admen Use Use Us," by Donna Woolfolk Cross. My students are poor readers, so I usually read it aloud as they follow along. Student response to this article is fantastic. Students then divide into groups of three to analyze the ads they found earlier for "buzz words" (Doctors recommend the major ingredient; If athletes prefer X, you should too), "dangling comparisons" (X tastes better), and "begging the question" (Why are so many switching to X?" At this point students are familiar with the more "legitimate" advertising techniques and are ready to analyze some questionable mail order ads.

3. I bring ads from National Enquirer, Soldier of Fortune, Cosmopolitan, etc. We discuss their legal rights, and I give them background information on certain ads (Princess Pignatelli's face and body lifts, the Arizona prosecutions of diamond salesmen, Alaska's plan to discourage job seekers, and so on). One ad from Soldier of Fortune that I have used in the past is a very intriguing piece of prose. Advertising Dead or Alive, a textbook on

self-defense with the .45 automatic, it contains phrases such as "the hideous vermin who make you cringe on city streets are down in their crumbling concrete burroughs (sic), feeding on high-protein food bought with welfare checks" "slither up out of the sewers," and "run their filthy fingers through your pockets." The more concrete the ads, the more successful this assignment is. Invariably someone in the class has sent away for one of the products, and we get into some lively discussions.

4. As a final exercise, students write their own mail-order ads. The best ones are displayed on a bulletin board.

Comments: I have taught this unit, with varying modifications, for several years. On the end-of-the-year course evaluation, a number of students always list this as the most valuable thling we have done all year. Unfortunately, a few students list it as the least valuable. At any rate it is memorable.

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ADVERTISING

Persuasive techniques

1. Humble approach
2. Happy family appeal
3. Famous people
4. Humor
5. An expert says
6. Concern for the public good
7. Statistics
8. Symbols
9. It's new
10. Snob appeal
11. Romantic appeal
12. Youth appeal
13. Eye appeal
14. Everybody likes

Value appealing to

1. Greed
2. Virility
3. Courage
4. Success
5. Sex

Groups appealing to

1. Age
2. Social
3. Economic

Most "Important" Words in Advertising

new, improved, white, power, mild, refreshing, relief, you, money, save, results, health, easy, safety, love, discover, proven, guarantee